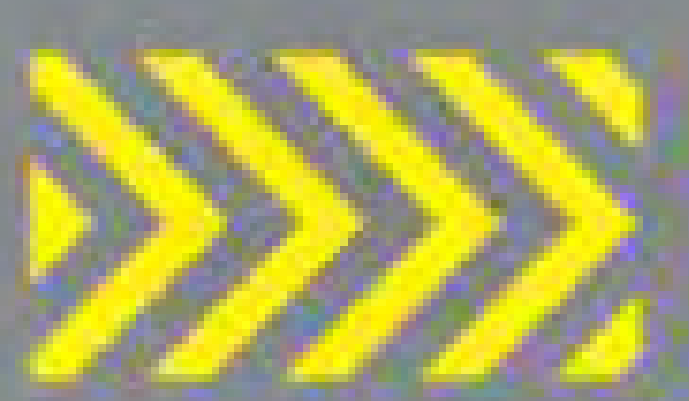




5 First Looks Including

DOCTOR WHO
& The New **HOMELAND**

Entertainment

WEEKLY

JULY 18, 2014 • #1320

*Hey, I'm in the
movie too. Sorta.
See page 3.*

HOW
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Pratt**
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**ZERO
TO
HERO**

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AWESOME,
COMPLETELY
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HIM HIS
BIG BREAK!)

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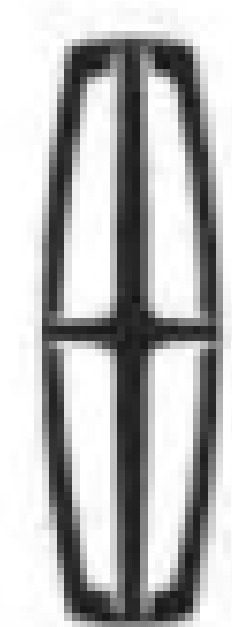
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Breyers *New!*
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24 COVER Chris Pratt

After a career playing second fiddles, Pratt bolts onto the A list with two major films: next year's *Jurassic World* and this summer's *Guardians of the Galaxy*. Get ready to meet the next movie star. **BY CLARK COLLIS**

32 Boyhood

Ethan Hawke and Ellar Coltrane played father and son for more than a decade, starring in the groundbreaking new movie *Boyhood*. Here, Hawke interviews Coltrane about the once-in-a-career experience that neither wanted to end.

36 Movies Every Kid Should See

Our guide to 55 of our favorite kid flicks, plus where you can watch them.

38 Weezer Five years ago, one of the best bands of the modern rock era fell down the rabbit hole. Now they've returned to the studio to make an album that just might be the greatest new old thing they've ever done.

BY KYLE ANDERSON

ON THE COVER

Chris Pratt, along with raccoon Lil' Monster, photographed exclusively for EW by Martin Schoeller on June 8, 2014, in New Orleans

COSTUME STYLING: JOSHUA COLEMAN; STYLING: SEAN KNIGHT/JED ROOT; HAIR: PETER TOTH/PAUL; MAKEUP: MELANIE DEFORREST; PROPS: JAMES BEDNARK/BEDNARK INC.; ANIMAL WRANGLERS: MILIKEN FARMS; PRODUCTION: CRAIG ASPEN

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MAN OF ACTION
Chris Pratt makes the jump to the big time as Peter Quill in August's *Guardians of the Galaxy*

What's With the Raccoon?

In *Guardians of the Galaxy*, Chris Pratt's character leads a group of space misfits that includes Rocket, a raccoon-like creature voiced by Bradley Cooper. Rocket couldn't make it to our New Orleans cover shoot, of course, so a 13-week-old raccoon named Lil' Monster served as his stand-in.

It was Lil's first magazine cover, and he took a while to warm up, but "by the end of the shoot, he loved Chris," says EW senior associate photo editor Aerial Brown.



FEEDBACK

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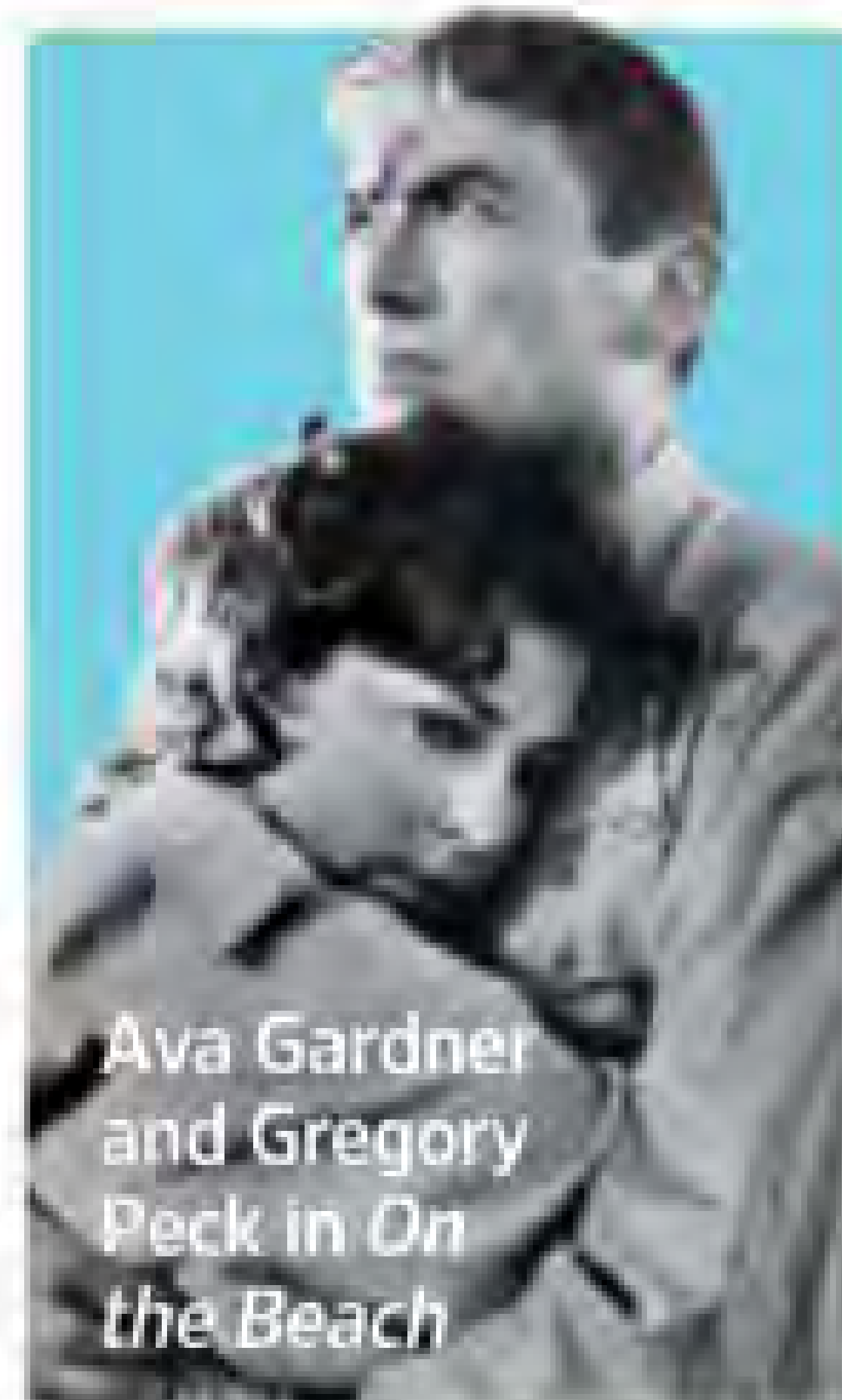
ON THE APOCALYPSE PACKAGE

Mad Max: Fury Road director George Miller says, "I wanted to tell a linear story—a chase that starts as the movie begins and continues for 110 minutes." I love that description! It also applies to one of my all-time favorite movies, *The Terminator*. —STREPSI

I don't know about this one. The movie has had so many delays and so many production issues that its prospects seem rather bleak.

That said, I hope I'm wrong because Tom Hardy should be a household name by now. He's a terrific actor, and he is *hot*. —MRSJAXTELLER

Snowpiercer is an astonishing film on so many levels. I saw it twice in a row, and it captured my attention so much more the second time around. Even though the premise sounds ridiculous, by the end you are totally wedded to the characters and emotionally invested in the outcome. —NEVERLETMEGO



Ava Gardner and Gregory Peck in *On the Beach*

Tom Hardy in *Mad Max: Fury Road*



The 1959 film *On the Beach* should be on **the Ultimate Apocalyst**. It shows that you can do an end-of-the-world movie without huge explosions and F/X. It's just quiet desperation as lethal radiation from a world war slowly works its way to Australia. —DICAZI

Warm Bodies, *I Am Legend*, and *Dredd*, but no *Aliens*, *The Book of Eli*, *Pacific*

Rim, *Seeking a Friend for the End of the World*, or *Idiocracy*?! —BEN JABER

The editors respond... This list was drawn from a database, compiled by EW, of 200-plus films. The films with the highest combined Rotten Tomatoes/IMDb/EW scores made the top 52. Still, "apocalypse films" is an incredibly broad category, so to define our terms, we winnowed the master list down based on the following rules:

- We included only theatrical releases, which is why fantastic TV movies

such as *The Day After* and the BBC's *Threads* were omitted.

- We eliminated films that don't take place primarily on Earth (e.g., *Aliens* and *Silent Running*).
- To distinguish post-apocalyptic films from general future-set dystopian films, we excluded movies in which there is no mention of a previous cataclysmic event. So

A Clockwork Orange didn't make the cut, but *The Hunger Games* did.

Most of the films that readers wrote to us about were on the master list—their combined scores were simply not high enough for the *Apocalyst*. These included *Escape From New York*, *Independence Day*, *Armageddon*, *On the Beach*, *The Book of Eli*, and *Idiocracy*.

CONTACT US We want to know what you think. Send emails to ew_letters@ew.com or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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Aaron Taylor-Johnson in *Nowhere Boy*

ON "WHY ARE BIOPICS SO HARD?" (NEWS AND NOTES)

Most biopics suffer from trying to cover the subject's entire life, which inevitably leads to multiple actors playing the same role and/or someone ending up in embarrassing

old-age makeup. In my opinion, the best ones focus on a particular period that lasts a few years at most. —MADONNA AT 55

Biopics don't have to be a slave to the source material. It takes an artist to truly present another artist's life. Consider Todd

Haynes, who directed movies including **Superstar** (Karen Carpenter played by a Barbie doll), **Velvet Goldmine** ("Citizen Bowie"), and **I'm Not There** (Bob Dylan x 6). —PAUL SMITH

Sam Taylor-Wood's **Nowhere Boy** was a biopic done right. It felt real, not too

glorified, and had nothing to do with John Lennon's rise to fame but rather a complicated time in his early life. —KITTY

CORRECTIONS

The new HBO series *The Leftovers* was co-created by Damon Lindelof and Tom Perrotta (TV). The photograph of EW editor Matt Bean was taken by Miller Mobley (Editor's Note).

KINGS OF LEON

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AND **KONGOS**

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8/01 Detroit, MI DTE Energy Music Theatre
8/05 Toronto, ON Molson Canadian Amphitheatre
8/07 Hartford, CT Xfinity Theatre
8/09 Mansfield, MA · Xfinity Center
8/10 Saratoga Springs, NY Saratoga Performing Arts Center
8/13 Wantagh, NY Nikon at Jones Beach Theater
8/15 Bristow, VA Jiffy Lube Live
8/16 Bethel, NY Bethel Woods Center for the Arts
8/19 Darien Center, NY Darien Lake Performing Arts Center
8/20 Cuyahoga Falls, OH Blossom Music Center
8/22 Cincinnati, OH Riverbend Music Center
8/23 Indianapolis, IN Klipsch Music Center
8/26 Gifford, NH Bank of New Hampshire Pavilion
8/28 Holmdel, NJ PNC Bank Arts Center
8/29 Pittsburgh, PA First Niagara Pavilion

9/03 Virginia Beach, VA Farm Bureau Live at Virginia Beach
9/05 Tampa, FL MIDFLORIDA Credit Union Amphitheatre
9/06 West Palm Beach, FL Cruzan Amphitheatre
9/09 Atlanta, GA Aaron's Amphitheatre at Lakewood
9/10 Birmingham, AL Oak Mountain Amphitheater
9/12 Dallas, TX Gexa Energy Pavilion
9/13 Austin, TX austin360 Amphitheater
9/16 Charlotte, NC PNC Music Pavilion
9/17 Raleigh, NC Walnut Creek Amphitheatre
9/24 Denver, CO Red Rocks Amphitheatre
9/26 Albuquerque, NM Isleta Amphitheater
9/27 Las Vegas, NV MGM Grand Garden Arena
9/30 Sacramento, CA Sleep Train Amphitheatre
10/1 Concord, CA Concord Pavilion
10/3 Los Angeles, CA Hollywood Bowl
10/5 Irvine, CA Verizon Wireless Amphitheatre

*lineup may vary

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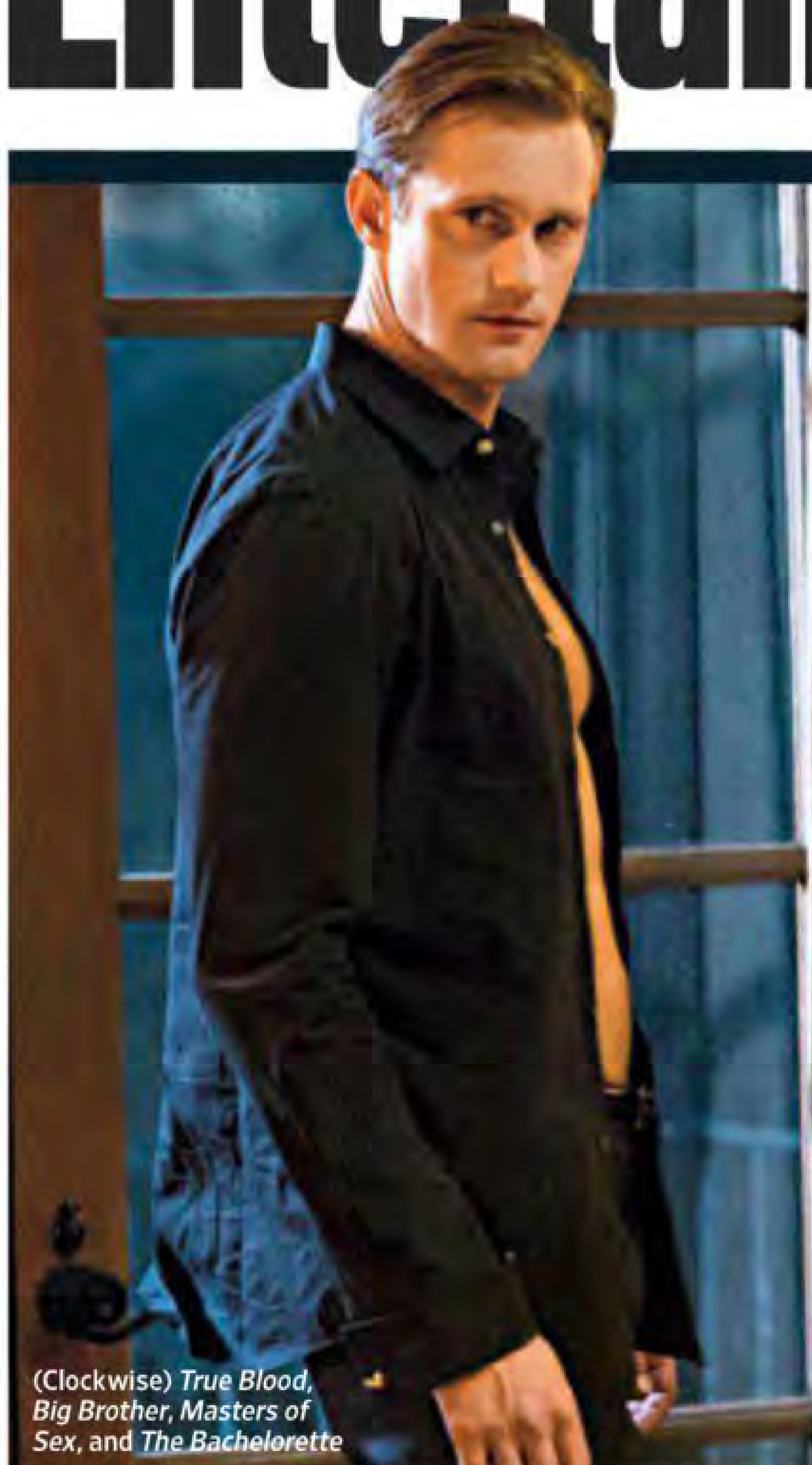
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Entertainment WEEKLY

UNLEASHED!



(Clockwise) *True Blood*,
Big Brother, *Masters of Sex*, and *The Bachelorette*

EW.COM

Recapping the Hottest Summer Shows

Looking for a safe place to salivate over *True Blood*'s ailing vamp Eric or *Masters of Sex*'s R-rated experiments? Perhaps you want to bemoan tragedies both fictional (*The Leftovers*) and "real" (*Big Brother*'s "Bomb Squad")? EW.com's got you covered. Head to tvrecaps.ew.com for immediate show dissections and analysis from folks who like to watch as much as you do.

***The Bachelorette* • *Big Brother* • *The Leftovers* • *Masters of Sex*
Pretty Little Liars • *Project Runway* (starting July 25)
So You Think You Can Dance • *Teen Wolf* • *True Blood* • *Under the Dome***

MOBILE



EW ON THE GO

EW's digital edition features bonus photos from our shoots with *Guardians of the Galaxy*'s Chris Pratt and fun's Jack Antonoff, along with exclusive video. Access to the digital edition is included for print subscribers. To find it, download the Google Play Magazine app, or go to Apple Newsstand or ew.com/ewdigital.



RADIO

PRIMATE FORCE

Going wild for *Dawn of the Planet of the Apes*? EW's Kyle Anderson chats with star Andy Serkis for ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105. The discussion with the master of performance capture airs on July 11 at 7 p.m., with rebroadcasts on July 12 and 13 at 2 p.m. and 6 p.m.

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The Week's Best SOUND BITES

"You are *pale*. It's like somebody sprinkled a bunch of chest hair on a glass of milk."

—Justin (Brent Morin), to Danny (Chris D'Elia), on *Undateable*

"Four dollars a gallon. Thanks, Obamacare."

—Tammy (Melissa McCarthy), trying to light her car on fire by dousing it in gasoline, in *Tammy*

"And now we say the chant we got from Google, and Ingrid drinks."

—Freya (Jenna Dewan Tatum), brewing up a job spell for her sister (Rachel Boston), on *Witches of East End*

"I have a boyfriend."

—Sookie (Anna Paquin) to Bill (Stephen Moyer), when he starts to get turned on as she's drinking his blood, on *True Blood*

"A ghost choked you in Switzerland?"

—Nathan Fielder, working with a once-haunted Realtor, on *Nathan for You*

"Maybe they think I'm smarter than I let on... and I'm not."

—Donny on *Big Brother*

"Hanna, you're not spontaneous. You make a Pinterest board before you change your nail polish."

—Aria (Lucy Hale) on *Pretty Little Liars*

"Changing your look and buying nice clothes can get you noticed by the media."

—Virtual Kim Kardashian in the *Kim Kardashian: Hollywood* app

"Bless your heart. That's what we say when we don't like something."

—Roy (Cam Gigandet), to Jamie (Anna Wood), on *Reckless*



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Nikki, Los Angeles



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THE MUST LIST

1

SNOWPIERCER

We've said it once and we'll say it again: This visually arresting action thriller, starring Chris Evans and Tilda Swinton, is the surprise must-see of the summer, now in wide release and available on VOD. *(Rated R)*



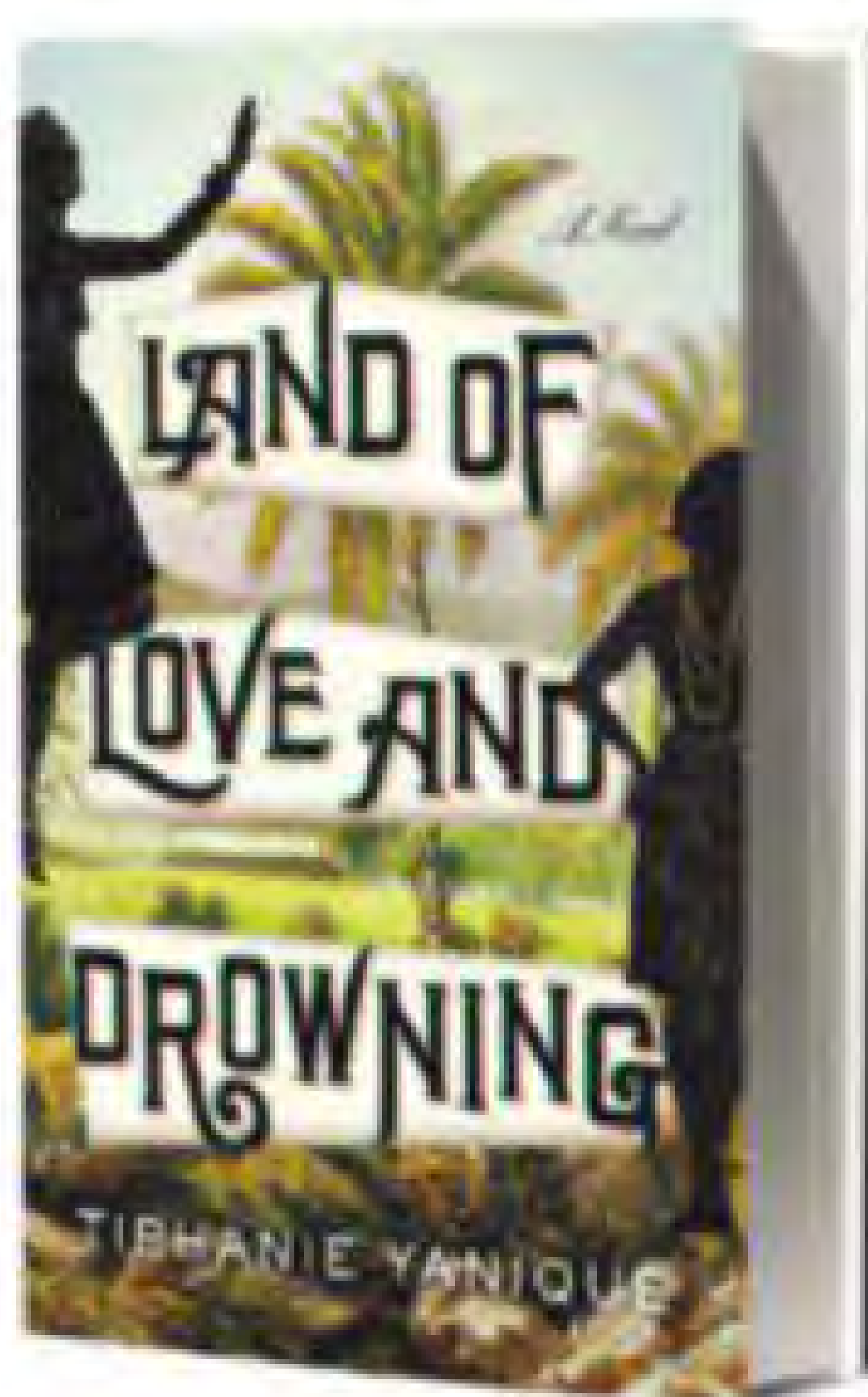
John Hurt, Chris Evans, Tilda Swinton, and Jamie Bell



2 CIVILIZATION REVOLUTION 2 The iOS device game gives the original *Civ Rev* a much-needed graphic makeover. Now you can watch your Aztec warriors show Cleopatra's army what's what in stunning detail. *(Available on iTunes)*

3 LAND OF LOVE AND DROWNING, by Tiphonie Yanique

This exciting new author's form-breaking novel is about several generations of a family living in the U.S. Virgin Islands. The story is tinged with magic—both in terms of Caribbean folklore and Yanique's writerly gifts.

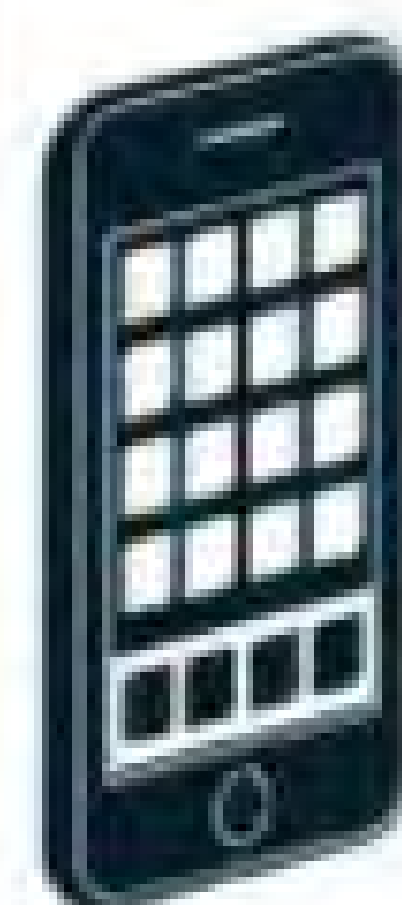


4 STRANGE DESIRE, Bleachers Jack Antonoff takes a break from having fun, to indulge in moody, anthemic pop fantasies on his other band's debut album. Swoony smashes "Wild Heart" and "Shadow" are ideal make-out music.

ANTONOFF: RCA

5 MASTERS OF SEX

Rev up your DVR with season 2 of this insatiable dramatic delight, featuring fearless performances by Michael Sheen (below, with Caitlin FitzGerald) and Lizzy Caplan as two sex researchers in lust. (*Showtime, Sundays, 10 p.m.*)



MUST LIST APP!

You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.



6 SCANNERS: THE CRITERION COLLECTION Now available on Blu-ray for the first time, this deluxe edition of David Cronenberg's head-bursting 1981 sci-fi flick also includes the director's disturbing 1969 feature debut, *Stereo*.



7 "GIMME SOMETHING GOOD," Ryan Adams After a prolific run, the alt-country survivor hadn't been heard from much in the past three years. His comeback single scorches with Stonesian bravado and a fist-pump-worthy chorus.

8 NEW SUICIDE SQUAD comic

What do you get when a handful of DC supervillains get drafted into black ops by the government? A biting, action-packed monthly series with badasses Black Manta, Deathstroke, and Harley Quinn.



9 SUPER PIXIE-LANDER An update of the classic lunar-landing game, this is 8-bit crack, and your summer has just become a loop of unlocking weapons, dodging asteroids, and collecting space gems. (*Available on iTunes*)



10 THE TRUTH IS A CAVE IN THE BLACK MOUNTAINS, by Neil Gaiman and Eddie Campbell Gaiman joins forces with illustrator Campbell for a truly collaborative novelette that combines the writer's previously published dark, mythical tale with gorgeous, evocative artwork.



WHAT CAN COMMUNITY TEACH US ABOUT THE FUTURE OF TV? SEE PAGE 20

NEWS^{AND} NOTES

FIRST LOOK Jenna Coleman and Peter Capaldi in the Aug. 23 season premiere of *Doctor Who*



Meet Your New Doctor

EW scored a sneak peek at Peter Capaldi's first official outing on *Doctor Who*. Here's what to expect this season.

BY CLARK COLLIS



BRACE YOURSELVES, Whovians: Long-running cult obsession *Doctor Who* returns to BBC America on Aug. 23 with a new star, **Peter Capaldi**, and a new attitude. Compared with **Matt Smith's** previous Doctor, Capaldi's lead character is "a lot fiercer," says **Jenna Coleman**, who plays his traveling companion, Clara Oswald. "This man is a total adrenaline junkie."

If you don't count **John Hurt's** one-and-done performance in last year's 50th-anniversary special, Capaldi is the 12th actor to play the show's Doctor, a two-hearted alien who travels through space—and time—in his ship, the TARDIS, and periodically regenerates his outward form. The announcement

JOEL MICHAEL: CINDY ORD/OXYGEN MEDIA/NBCU PHOTO BANK/GETTY IMAGES; DOCTOR WHO: ADRIAN ROGERS/BBC (2)



FAMILIAR FACES Capaldi's first full season on *Doctor Who* will feature returning characters the Paternoster Gang (above, from 2012) and the Time Lord's longtime nemeses the Cybermen (left, from 2013)

titled “Deep Breath”—is set in Victorian England and promises the return of the so-called Paternoster Gang, a trio of detectives made up of the dome-headed alien Strax (**Dan Starkey**), the lizardlike Madame Vastra (**Neve McIntosh**), and her human wife, Jenny Flint (**Catrin Stewart**). But that’s almost beside the point. “It’s a big introduction—he’s the new Doctor,” says executive producer and head writer **Steven Moffat**, who penned the premiere. “There’s no point pretending that it’s not the most interesting, dynamic thing that you’ve got to sell in that first episode. It’s going to be about ‘What’s he like? How’s he different?’ I suppose it feels a bit like a character piece, but there’s plenty of action and nonsense and jeopardy, as there ever is in *Doctor Who*.” (Moffat is full of good news these days, having just announced that **Benedict Cumberbatch** and **Martin Freeman** will be reteaming for a fourth season of his beloved BBC/PBS drama, *Sherlock*.)

While the showrunner is being tight-lipped about *Who*’s 12-episode season, we do know it will culminate in a two-part finale directed by **Rachel Talalay** (*Tank Girl*) featuring the Doctor’s frequently encountered foes the Cybermen. Both the 50th-anniversary special and the Christmas episode left some fans a bit teary-eyed—so how will folks feel by the end of this run? “Like they want *Doctor Who* to come back very, very quickly,” says Moffat with a chuckle.

that Capaldi would replace Smith was simulcast last August on *Doctor Who Live: The Next Doctor*. For the most part the casting was received warmly by fans thanks to Capaldi’s *Who*-tastic résumé, including an appearance in a 2008 episode of the show and in the 2009 spin-off miniseries, *Torchwood: Children of Earth*. As one EW.com commenter wrote at the time, “If you’re a *Doctor Who* fan, you already know him.”

The Scottish actor—whose other credits include *World War Z* and *The Fifth Estate*—then made the briefest of cameos on the anniversary show before debuting properly at the end of the 2013 special Christmas episode. His first *official* ep—the feature-length season premiere,

Catching Up With the Departed Docs

The Doctor is out—and keeping busy. A look at what the most recently retired *Who* stars are up to now.
—Clark Collis

1 Christopher Eccleston 2005
Eccleston successfully relaunched the long-on-hiatus *Doctor Who* in 2005 with his single-season Time Lord. Since then he has appeared on *Heroes* and in *G.I. Joe: The Rise of Cobra* and *Thor: The Dark World*, as the villainous Malekith. He can currently be seen on HBO’s *The Leftovers*, playing a reverend in the post-Rapture world.

2 David Tennant 2005–10
The much-loved “Tenth Doctor” left the TARDIS in early 2010 and three years later scored a huge hit in the U.K. playing a detective on the crime drama *Broadchurch*. This fall U.S. viewers will see Tennant star on Fox’s remake of the show, *Gracepoint*.

3 Matt Smith 2010–13
Last summer Smith shot Ryan Gosling’s forthcoming directorial debut, *Lost River*, and then, after filming the 2013 special *Doctor Who* Christmas episode, originated the role of Patrick Bateman in the London production of the musical *American Psycho*. In May it was announced he had been cast as an unspecified character in the big-screen reboot of the *Terminator* franchise.





A first look at Claire Danes' Carrie in season 4 of *Homeland*

EXCLUSIVE

I Spy a *Homeland* Reboot

How the Showtime hit—and a devastated Carrie—will move on in season 4. **BY JAMES HIBBERD**

Homeland is preparing for its most impossible mission yet: executing a total creative overhaul for its upcoming fourth season. You already know (**SPOILER ALERT:** If you haven't watched season 3, stop reading) that **Damian Lewis** exited Showtime's espionage thriller when his traitor-ish character Nicholas Brody was hanged in the season 3 finale. Coping with the loss of the show's leading man is difficult enough, but *Homeland* will use Brody's departure to radically shake things up in other ways, too, with a new setting (**Claire Danes'** Carrie Mathison is working in Pakistan and Afghanistan) and several cast additions (including **Corey Stoll**, **Suraj Sharma**, **Laila Robins**, and **Michael O'Keefe**). "There's so many new roles to be cast, it's like doing another pilot—which is exciting and terrifying at the same time," says showrunner **Alex Gansa**, who, in his first in-depth interview about the new season, answers all of EW's burning questions. No waterboarding needed.

► Big picture first: What is season 4 about?

It's about seeing Carrie Mathison for the first time doing the job she was trained to do—being a case officer in a foreign capital. We're going to see what an intelligence officer does on the ground. How she recruits assets, how she deals with the foreign government, [how she interacts with] her country team—the people she works with in the embassy—and the host country's intelligence services. That is a complicated and murky world, one that we hope is filled with intrigue and drama and adventure.

► Are there real-life incidents you're drawing from?

The whole reason we chose this part of the world is that American forces are drawing down in

Damian Lewis



Afghanistan. So the question is: What were we doing there for 14 years? When we leave, is the Taliban just going to swoop back in and take the country over? And when the military does draw down, who's left behind? People like Carrie Mathison and Martha Boyd [played by Robins]—the CIA and the State Department people—are the ones left on the ground when the military leaves, and it's up to them to try and keep that country intact. Carrie's on the ground in a dangerous place trying to break the law, which puts her in a very charged situation.

► How much time has passed? Carrie's not visibly pregnant in this photo...

About six months. She has given birth to the child. I'd rather not give away where the kid is, but I will say probably one of the reasons she's found herself in Afghanistan and Pakistan is it's a place where you're disallowed from bringing a dependent.

► Scale of 1 to 10, how emotionally stable is Carrie this season?

On managing her mental illness, she's quite stable. Where she is managing her grief about her loss of Brody is a different question.

► So is Carrie on a romantic break? What about Quinn [Rupert Friend]?

Everybody is clamoring for a relationship between [Quinn and Carrie]. And it is certainly something we're toying with.... The question is whether Carrie is in any kind of emotional state to be open to a romance.

► Is Saul [Mandy Patinkin] playing a lesser role now that he's left the CIA?

Saul plays a central role this season, albeit a reversed role. Saul in the past was Carrie's boss. Now that he's in the private sector he finds himself working underneath her and at her behest.

► And what about Brody—might he still return in flashbacks?

I would always hold out the possibility that something like that could happen. He was such a significant part of Carrie's life that just to drop him completely would feel wrong.

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Places



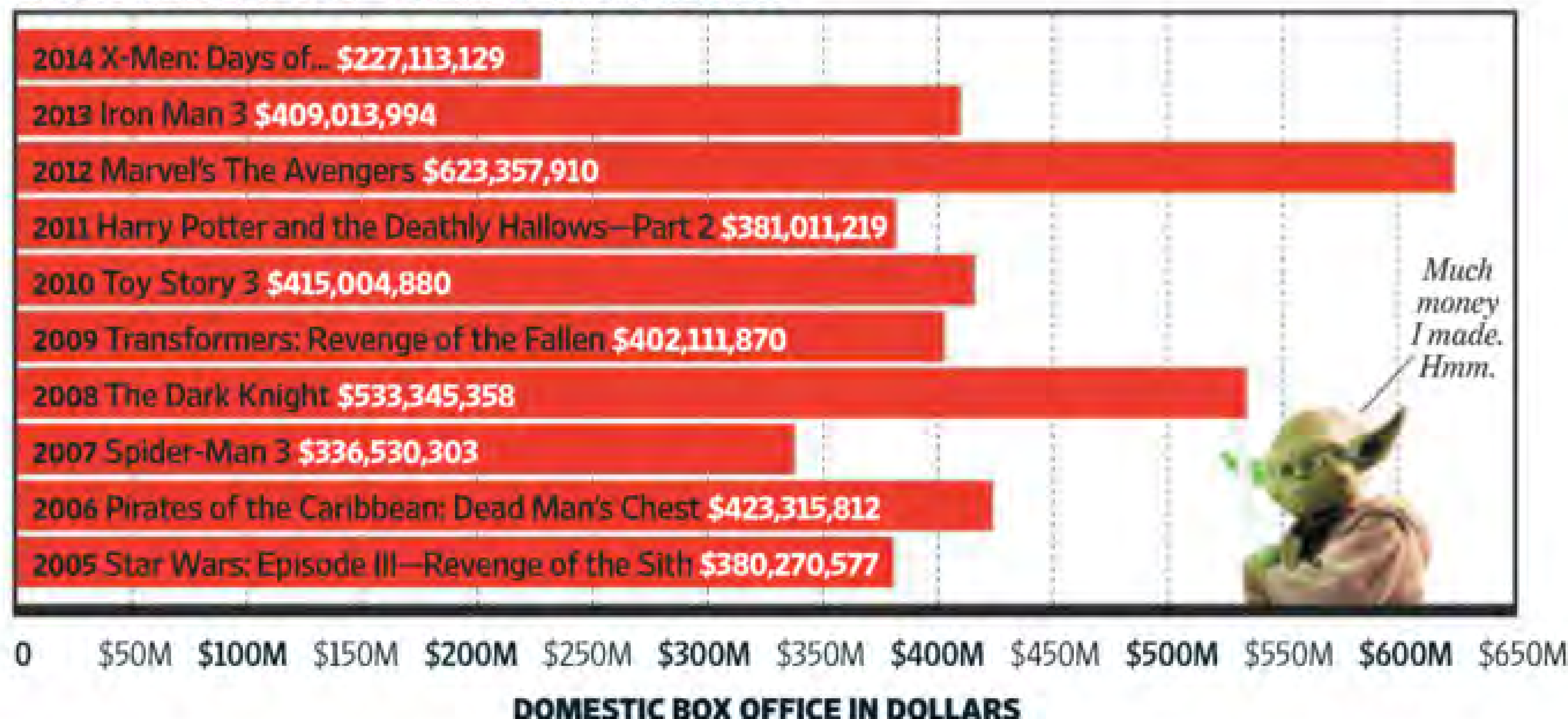
Hugh Jackman and
James McAvoy
in *X-Men: Days
of Future Past*

Worst Movie Summer Ever?

The mercury may be rising outside, but there's absolutely no heat at movie theaters this season. As box office pundits have been quick to point out, the July 4 weekend plummeted 43 percent from last year, and overall this summer, domestic totals are down 17 percent. But while this may *seem* like a bummer of a summer, when you add up all the moderate hits—including *X-Men: Days of Future Past*, *Maleficent*, *22 Jump Street*, and *Transformers: Age of Extinction* (which managed to eke out the only \$100 million opening this year)—so far it's actually the fourth-best season in the past 10 years. Why all the doom and gloom, then? Blame Tony Stark. *Iron Man 3* kicked off last summer with a \$174.1 million opening, eventually

rocketing to a domestic total of \$409 million. (*Despicable Me 2*, *Man of Steel*, *Monsters University*, and *Star Trek Into Darkness* also had theatergoers lining up in droves.) So although this year's crop has fared well, nothing has come close to hitting on the scale of *Iron Man 3* or previous summer standouts (see below). "We're used to seeing a very front-loaded summer and then every week a new film at No. 1," says Rentrak's senior media analyst, Paul Dergarabedian. "This summer the wealth has been more spread out." And here's some good news: With *Avengers: Age of Ultron*, *Jurassic World*, and the *Despicable Me* spin-off, *Minions*, on the schedule, the summer of 2015 could be a record breaker. Hulk smash! —*Lindsey Bahr*

BIGGEST HOT-WEATHER HITS



BREAKING BIG

Who the Hell Is... Shawn Mendes?

He's a 15-year-old Bieber-esque Canadian who posts cover songs on Vine—and has now turned his six seconds of fame into a No. 1 single on iTunes. His piano-driven power ballad "Life of the Party" sold 150,000 copies in its first week of release, landing at No. 24 on *Billboard's* Hot 100 (without radio promotion). As a kid—well, a *younger* kid—Mendes says he was obsessed with YouTube cover videos. "I would come home from school and watch them from 4 p.m. until 8 p.m. every night," he admits. More recently, he's kept busy touring with MAGCON (a series of fan meet and greets with a handful of Vine "stars"), attending high school, and finishing up his debut album for Island Records. "I looked on iTunes and there was 'Rude' by **Magic!** and 'Problem' by **Ariana Grande**—seeing my song up there with them is a feeling I can't describe." —*Miles Raymer*



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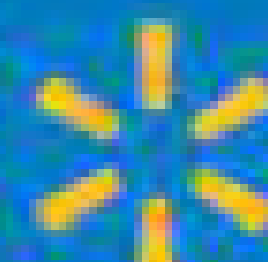
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First LOOK

MOVIES

Don Cheadle Feels the Groove in *Miles Ahead*

Don Cheadle's fascination with Miles Davis began as a child, when the jazz icon's 1959 album *Porgy and Bess* was a staple in his family's music collection. Now the *House of Lies* star will make his feature-film directorial debut with a partially crowdfunded biopic focusing on Davis' brief hiatus from music and his rocky relationship with first wife Frances Taylor. "I'm not interested in all the things that a traditional biopic does," says Cheadle, who learned how to play trumpet for the film. "I want to tell a hot story that's full of his music, that feels impressionistic in that it finds a way to incorporate all his musical styles, influences, and ideas." —Nina Terrero



TV

A Top Model Channels Whitney

Lifetime's early-2015 biopic *Whitney Houston* (working title)—directed by the singer's *Waiting to Exhale* costar Angela Bassett and starring former *America's Next Top Model* contestant Yaya DaCosta—just began shooting. But DaCosta has already re-created the iconic cover of the pop diva's 1987 *Whitney* album. And her modeling background came in handy for the quick shoot. Laughs the star, "I just looked at the picture and did the pose!" Somewhere Tyra is smizing proudly. —Tim Stack



TV

Bravo's First Date With *Girlfriends*

Bravo is diversifying its collection of housewives with the network's first scripted series, *Girlfriends' Guide to Divorce* (debuting this winter). Inspired by Vicki Iovine's book series, the show follows a newly single self-help author (Lisa Edelstein, center, with Janeane Garofalo and Beau Garrett). "We were looking for that humor and cosmopolitan feel that we always look for in our shows," says Bravo development exec Lara Spotts. "[Showrunner] Marti Noxon writes from such a place of truth. There were even things in the script some of our reality characters have gone through." —Marc Snetiker



**DARREN
FRANICH**
→ SENIOR WRITER

COMMUNITY SURVIVES, BUT CAN TV BE SAVED?

Yahoo, Netflix, and other online platforms are beating the networks at their own game. Welcome to the post-television generation.

IF YOU'RE A human being, you probably don't watch *Community*. The show's audience is engaged, empowered, and one-sixth the size of the audience accidentally watching whatever's on after *The Big Bang Theory*. And I know why you don't watch. Even by the standards of low-rated cause-célèbre wonder shows, *Community* is hard to like. The lead characters are pricks, lunatics, deluded mock intellectuals, and self-important gasbags. The most likable character on the show would be the most annoying person you have ever met.

So *Community*'s brilliance testifies to the full commitment of the actors, the writers, and mad-genius showrunner Dan Harmon. And *Community*'s ability to last five seasons on NBC testifies to the postapocalyptic state of television in general. The medium has expanded beyond the old horizons. Viewing habits have evolved, continually and radically. For proof, you need only ask yourself these questions: What was the first TV show you never watched live? Did you wait for every season of *24* to hit DVD? Did you download *Lost* on iTunes? (Nobody watched *The Wire*, and then it ended, and then some of us watched *The Wire* and made everyone who hadn't watched it feel bad for not watching it.) A couple of years ago, people bemoaned the end of the Golden Age of Television. This year marks the end of the Television Age of Television.

It's not an overstatement to say

that Netflix, Hulu, Amazon Instant Video, and iTunes, among others, have revolutionized TV. *The Wire* is now available on HBO Go, the service that allows a silent majority of under-25s to scheme fantastic television off their parents' accounts. The service hiccuped for *True Detective*, and it hiccuped again for *Game of Thrones*. Meanwhile, other, illegal online platforms enabled hardcore *Downton Abbey* and *Sherlock* fans to watch those shows months before they aired on PBS. Ten years ago, a generation came of age never having learned how to buy music from a store. Today, a new generation will grow up never needing a television to watch TV.

That doesn't mean TV-on-television will end soon, of course. Live shows are bigger than ever, sporting events still

mint ad dollars, and some of us continue to enjoy the security blanket of 500 channels we'll never watch. But the trends are there. Netflix and Amazon are both plotting aggressive slates of new shows, and no one in America feels anything besides utter hatred for their cable company, so no one will mourn when all the Time Warners and Comcasts finally die two minutes after we press the "die" button on our remote controls.

Community, by the way, was recently saved from cancellation oblivion by Yahoo's new streaming-video service, Yahoo Screen, and will premiere its sixth season this fall. So, to recap: A low-rated show from a gradual-decline network was just rescued by the search engine your dad's too cool to use. This may not be world-shaking, but the implications are.

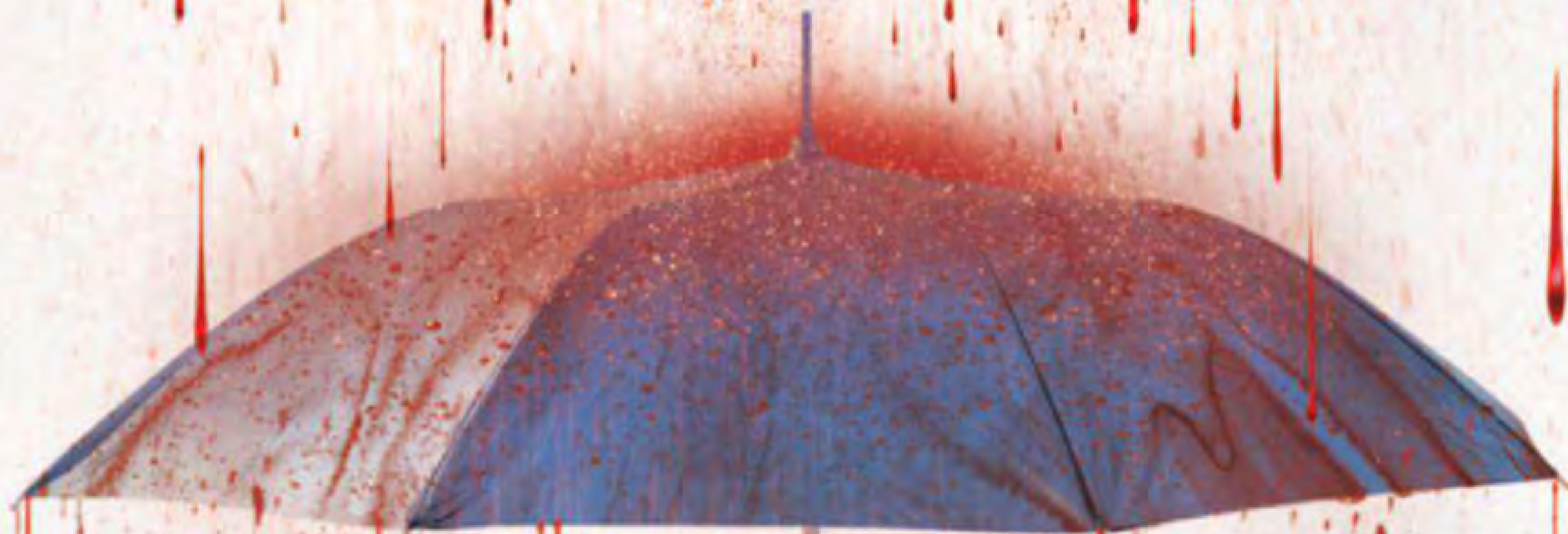
Post-TV television won't necessarily be better, but there will be more fan service, and more narrow-casting: You'll watch your shows, I'll watch mine. Not so long ago, television was becoming more like movies, but now it's probably more accurate to say it's trending toward the niche-ified world of music. The fourth season of *Arrested Development*, on Netflix, was like the concept album produced by a rock band in its experimental phase; like most concept albums, it was interesting and terrible. There has been much hand-wringing that *Community*'s sixth season may suffer the same fate, but I hope it will be good. I do know that I'll be watching it, on my computer. ■



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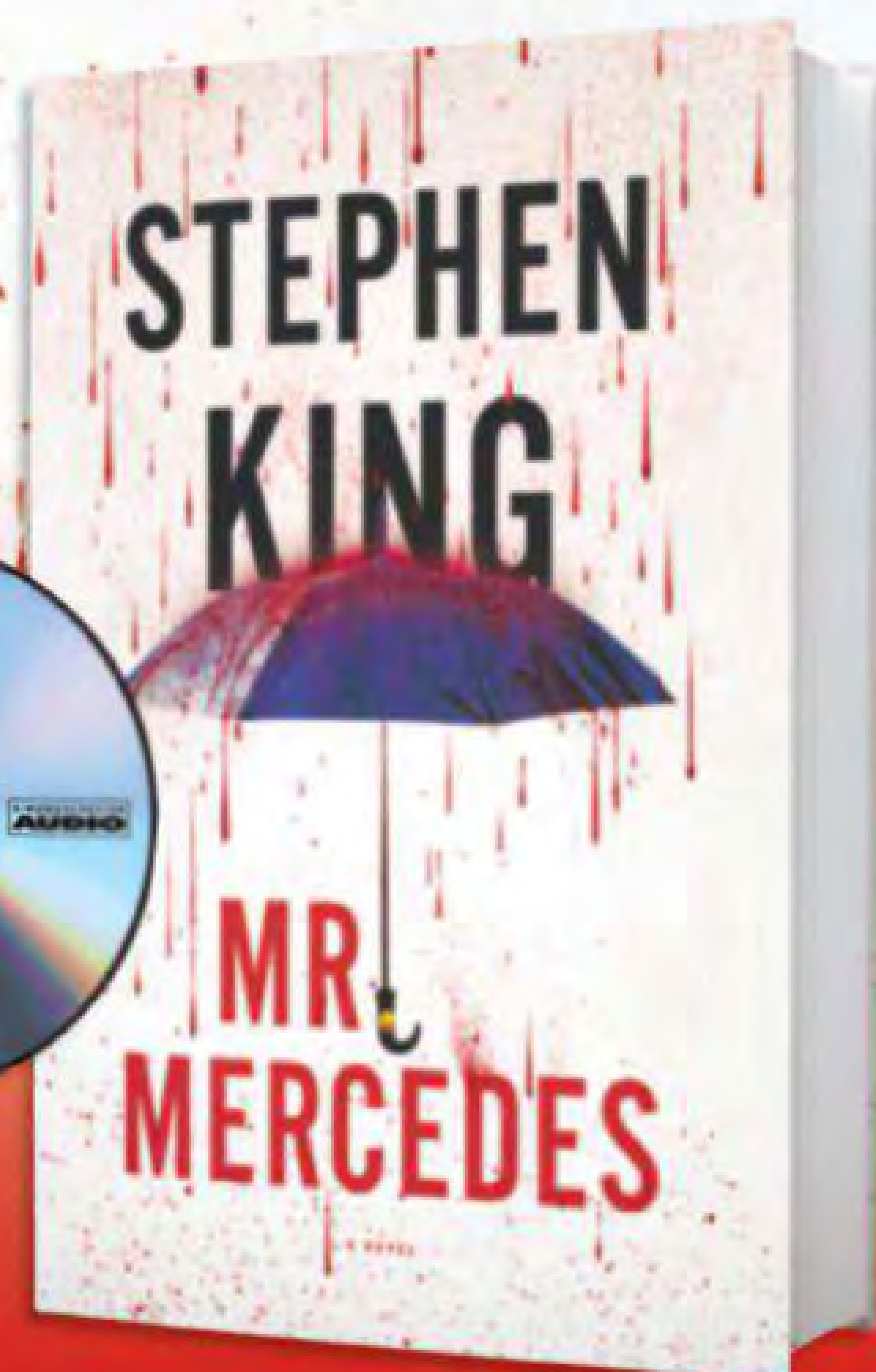
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A Farewell To Abs

As we enter the dog days of summer, TV fans everywhere are mourning the loss of our favorite canine companion—and his truly droolworthy human incarnation. (Spoiler alert: Stop reading if you're behind on *True Blood*.) **Joe Manganiello's** chronically shirtless Alcide, Bon Temps' resident contractor/werewolf/faerie enthusiast, was shot and killed in the July 6 episode, abruptly ending his five-season run on the HBO hit, which is racking up quite a body count as it barrels toward its Aug. 24 series finale. Fittingly, the frequently naked fan favorite exited this world wearing nothing but a stunned expression. As a parting gift, Manganiello tells EW, "I took my sock." (And he is *not* talking about footwear.) "I'm gonna frame it and put it up in my guest bathroom. That's a fun piece of memorabilia." So is there any chance Manganiello—who's currently promoting his directorial debut, *La Bare*, a documentary about male strippers—could reprise his role in the *True Blood* musical, which the show's composer **Nathan Barr** has pitched to HBO? "I'm not a musical person," says the *Magic Mike* star. "I want to throw it out there: If anybody's gonna play Alcide, I want it to be **Hugh Jackman**." —MANDI BIERLY



Joe Manganiello on *True Blood*



Eric Johnson and Jessica Simpson

WEDDING NEWS

Jessica Simpson, 34, married former NFL player **Eric Johnson**, 34, at the San Ysidro Ranch in Santa Barbara on July 5.

COURTS

Midnight Rider director **Randall Miller**, his wife, producer **Jody Savin**, and exec producer **Jay Sedrish** were

charged on July 3 with involuntary manslaughter and criminal trespass in a Georgia county court after the on-set death of 27-year-old camera assistant **Sarah Jones** in a February train accident. The production, a biopic about rocker **Gregg Allman**, is in limbo.

EXITS

Longtime *Opie & Anthony* cohost **Anthony Cumia**, 53, has been fired from SiriusXM following racist comments he made on Twitter on July 2.

STAR WARS UPDATE

The production of *Star Wars: Episode VII* will take a two-week hiatus in August to allow **Harrison Ford**, 71, to recover from the broken leg he suffered on set in June. The film is still slated for a Dec. 18, 2015, release.



Harrison Ford

DEATHS

Five-time Oscar nominee **Paul Mazursky**, who directed 1969's *Bob & Carol & Ted & Alice* and 1978's *An Unmarried Woman*, died in L.A. on June 30 of pulmonary cardiac arrest. He was 84.... Grammy-winning New Age flutist and saxophonist **Paul Horn**, 84, died on June 29 at his home in Vancouver.... Lauded children's-book author **Walter Dean Myers**—whose works, including *Monster* and *Fallen*

Angels, often focused on the lives of young African-Americans—died on July 1 in NYC following a brief illness. He was 76.... *McHale's Navy* star **Bob Hastings** died at the age of 89 at his home in Burbank on June 30 after a battle with prostate

cancer.... World War II hero and American Olympian **Louis Zamperini**—the inspiration for the upcoming movie *Unbroken*, directed by Angelina Jolie—died of pneumonia in L.A. on July 2. He was 97. —Lindsey Bahr, with additional reporting by Beth Johnson



Angelina Jolie and Louis Zamperini

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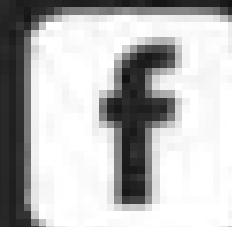
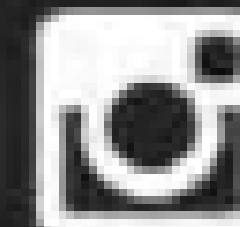
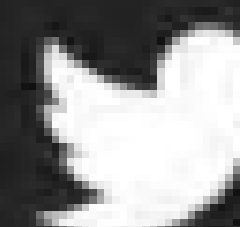
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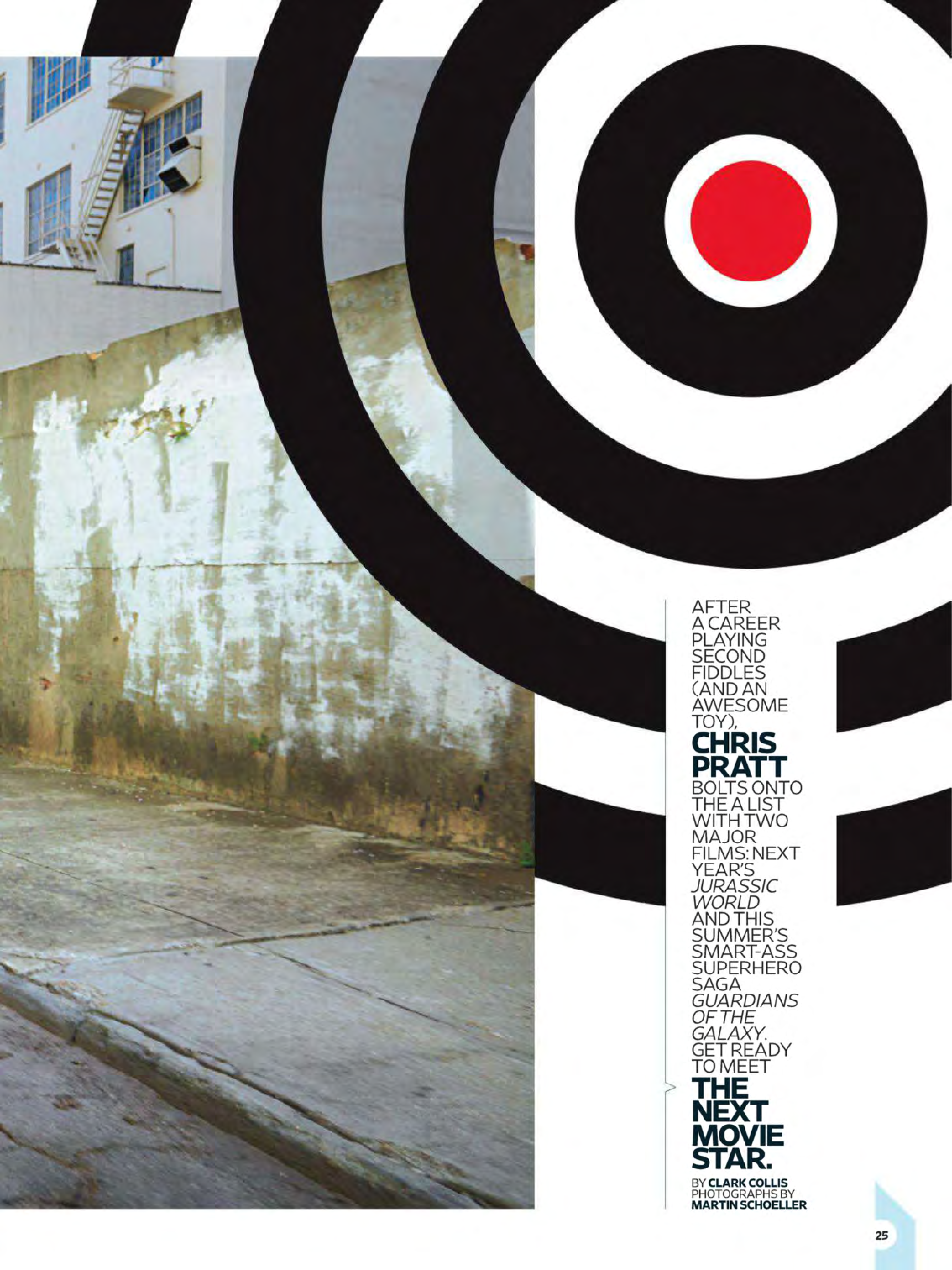
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Chris Pratt photographed on June 8, 2014, in New Orleans



AFTER
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(AND AN
AWESOME
TOY),

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WITH TWO
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GET READY
TO MEET

THE NEXT MOVIE STAR.

BY **CLARK COLLIS**
PHOTOGRAPHS BY
MARTIN SCHOELLER



(PREVIOUS SPREAD, THIS PAGE, AND P. 300) COSTUME STYLING: JOSHUA COLEMAN; STYLING: SEAN KNIGHT/JED ROOT; HAIR: PETER TOTHPAL; MAKEUP: MELANIE DEFOREST; PROPS: JAMES BEDMARK/BEDMARK INC.; PRODUCTION: CRAIG ASPEN; (OPPOSITE PAGE) ROCKET: © MARVEL



"HERE'S TO YOU!" says Chris Pratt as he downs his first, but by no means last, Jack Daniel's shot of the day. They say it's always 5 o'clock somewhere, but technically it's 2 o'clock on a Sunday afternoon in New Orleans, and Pratt is about to spend five hours being photographed in the costume of Peter Quill (a.k.a. Star-Lord), the planet-hopping thief-turned-hero of the new Marvel movie *Guardians of the Galaxy* (rated PG-13, out Aug. 1).

In *Guardians*, Pratt leads a group of misfits the likes of which have never been seen on the big screen: There's Zoe Saldana's green-skinned assassin Gamora, wrestler Dave Bautista's vengeance-seeking behemoth Drax the Destroyer, and two CG characters—Rocket, a raccoon-like critter voiced by Bradley Cooper, and the walking tree Groot, whose single line of dialogue ("I am Groot!") is repeatedly enunciated by Vin Diesel. "What sets this movie apart is that it is in space," explains Pratt, 35. "I love all the Marvel movies, but you're sort of limited to 'We're going to destroy Chicago' or 'An alien person lands in some middle-American town.' This has really unlimited potential in terms of the worlds they can create."

Pratt's suggestion that today's photo session at hostelry Barcadia should kick off with everyone present drinking a shot of Jack—and in his case, another one five minutes later—would be approved by his character. As a child, Quill is kidnapped from Earth by the shady Yondu (Michael Rooker), then grows up to be something of a rogue. "Peter Quill spends a lot of time in space bars," says Pratt. "If there's a sequel, we'll probably find out he's got a lot of half-alien

For the record, I'm the cute one



30-SECOND RECAP

GUARDIANS' COMIC-BOOK ORIGINS

Even in the Marvel comic-book universe, the Guardians of the Galaxy haven't always been shining stars. The team of intergalactic superheroes debuted in a 1969 issue of *Marvel Super-Heroes* with a one-off adventure set in 3007 and a lineup that featured the Jupiter-born Charlie-27 and the thousand-year-old Vance Astro, who wore an outfit of copper foil to stop his body from decaying. "It's always been this team of misfits and outcasts who didn't fit in anywhere else," says *Guardians* director James Gunn.

The Guardians were briefly revived in the early '70s and again in the early '90s, but never really caught on with fans. Then in 2008 writers Dan Abnett and Andy Lanning relaunched the comic with a roster that included the movie's colorful quintet. "They took all these different characters from disparate corners of the Marvel universe and threw them together," says Gunn, "and they had all these amazing, zany adventures." The comic was canceled in 2010, but last year the Guardians title was rebooted once more by scribe Brian Michael Bendis (*Ultimate Spider-Man*), who brought a vacationing Tony Stark onto the team (and into the bed of the beautiful alien Gamora).

So why did Marvel Studios president Kevin Feige decide to turn the relatively obscure team into silver-screen heroes? "Doing a big, cosmic space epic is important," says Feige. Plus, "we really just wanted to have fun on the other side of the universe." —Clark Collis

kids." Pratt's afternoon drinking also jibes with his real-life fondness for the finer—and the more fattening—things in life. That might explain the often portly physique of Andy Dwyer, his character on the NBC sitcom *Parks and Recreation* (see graph). "It was like the fatter I was, the funnier I got," Pratt says.

But last year, the actor got in six-pack-sporting shape for *Guardians*, and he has maintained that sculpted look for his starring role as a scientist in next June's *Jurassic World*, a fourquel now shooting near New Orleans. Moreover, EW's plan to go out drinking with Pratt tonight is dealt a serious blow when, halfway through the shoot, he starts mulling an evening gym session. Luckily, the idea disappears—right around the time Pratt takes a third and fourth shot. Photos over, your writer and the actor head out in search of food (which we never get around

to ordering) and beer (which we most definitely do).

"Oh, yeah, I'm super-fun when I'm drunk," says Pratt, after we position ourselves around a patio table at a joint called the Ugly Dog Saloon. "If you drink with me, I get funnier. If you *don't* drink with me, I just get louder." Pratt, you see, is a bit of a throwback in an age when movie stars—especially movie-stars-in-waiting—speak as if they're reading press releases packed with publicist-approved messages. Naturally, this worries his wife, actress Anna Faris (CBS' *Mom*), to no end. "Anna tells me to reveal less of myself," he says. In interviews? "Interviews. Twitter. Whatever. She's like, 'Don't give it away!' But I can't help it. It's my favorite topic in the world—myself," he says, laughing. "Try and stop me!"

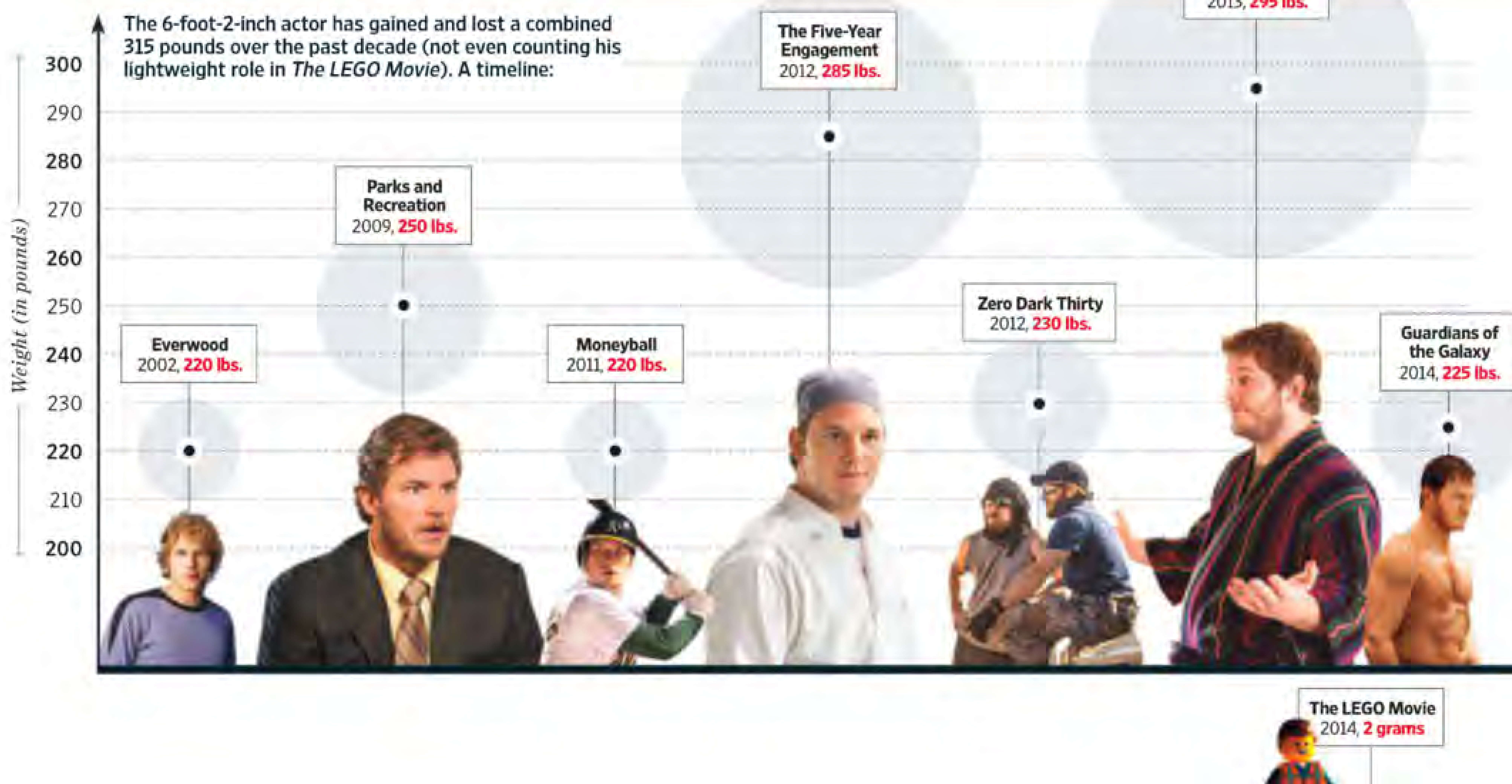
IF YOU ONLY know Pratt from *Parks and Rec*, you might think he's an odd choice to front two big-budget action sci-fi movies (three, if you count his role as Emmet Brickowski in *The LEGO Movie*). Not so long ago, he would have agreed. In fact, when he was first asked to meet about playing Peter Quill, he turned it down. "I was probably scared," he says, "and thought I was too fat to play a superhero."

The teenage Pratt, on the other hand, would not have been surprised at all by his professional rise, which also includes a trio of Best Picture nominees over the past three years: 2011's *Moneyball*, 2012's *Zero Dark Thirty*, and last year's *Her*. "My high school wrestling coach reminds me about this time I came into his office and he said, 'Chris, what do you want to do with yourself?'" Pratt says. "I was like, 'I don't know, but I know I'll be famous and I know I'll make a s--- ton of money.' I had no idea how. I'd done nothing proactive. It was as dumb as someone saying, 'I'll probably be an astronaut. I'm sure I'll stumble into an astronaut suit and end up in space one day.'"

Zoe Saldana, Gamora

► "I think the Guardians. The Avengers would be really clean-cut. The Guardians would fight dirty. They'll f---ing poke eyes and s---, they'll go beneath the belt. I like that. [Laughs]"

THE SKINNY ON CHRIS PRATT



THE GUARDIANS vs. THE AVENGERS

SUPERHERO SMACKDOWN

If the Guardians battled the Avengers, who would win? The cast and director weigh in.



As if

Dave Bautista, Drax the Destroyer

► “Even though we are alien races, there’s a much more human element to the Guardians. If you’re talking about cast for cast, then we’d kick the s--- out of them, man. I mean, our cast is huge! We’ve got me, we’ve got Chris Pratt—I don’t think people realize how big Chris is. We would kill them.”



James Gunn, director

► “The Guardians are not that superpowered. I think that we’re probably smarter than the Avengers. I don’t know. Can we use our spaceship? You know, Iron Man can use his suit.”

Chris Pratt, Peter Quill

► “Oof. The Avengers are pretty tough. It’d be a good fight. But in real life I have a feeling—just because we have Dave Bautista—that we could just take on anybody.”

Pratt was raised in Lake Stevens, Wash., by blue-collar parents—his mother still works at the Safeway grocery store; his father, who died last month, was a gold miner who then worked in construction. After high school, Pratt studied acting at a local community college for half a semester, then made a move you won’t find in the Handbook for Ambitious Young Actors: He relocated to Hawaii and lived in a van. “I had a friend who was like, ‘Dude, you’ve got to come out here,’” Pratt says. “We set up camp on the beach and lived the dream.” He got a job at Bubba Gump Shrimp Co., which suited his personality. “I don’t know if you’ve ever had a dining experience at the Bubba Gump Shrimp Co., but they love a gregarious waiter who will get in your face and sing you birthday songs and do trivia,” he says. One day, the 19-year-old Pratt waited on actress Rae Dawn Chong (*Commando*) and decided to carpe the hell out of the diem. “I was like, ‘You’re in the movies, right? I always wanted to be in the movies,’” he recalls. “She said, ‘You’re cute. Do you act?’ I was like, f--- it, ‘Goddamn right I act! Put me in a movie!’”

Chong was prepping her directorial debut, a horror comedy called *Cursed Part III* that she shot in L.A., and gave Pratt a shot. “He was a joy on set,” she says. “My movie sucked, but he was awesome.” Although *Cursed Part III* was never released, Pratt had found his calling. “The moment she

told me she was bringing me to L.A., I knew,” he says. “I was like, ‘This is what I’m going to do with the rest of my life.’”

TV networks seemed to agree. In 2002, Pratt, then 23, scored the part of high school jock Bright Abbott on the WB drama *Everwood*, and after that show’s four-year run, he was cast on Fox’s *The O.C.* as lefty activist Winchester “Che” Cook. “It was the final season of *The O.C.* and the kids were checked out,” he says.

Over the next few years, Pratt landed roles in a number of films, including the Angelina Jolie action movie *Wanted* and the ’80s-set comedy *Take Me Home Tonight*. Neither did much for his career. But *Take Me Home Tonight*, which sat on the shelf for four years, did introduce him to Faris, who was then married to another actor, Ben Indra. “I was like, ‘Well, that’s all right’ and I just did the movie,” says Pratt. “But it turns out they had been falling apart for a long time. Two years later, we were engaged.” For Faris, Pratt’s good looks were only part of his appeal. “His intelligence hits you by surprise,” she says. “It’s easy to lump him into ‘Big dude who likes trucks.’ As you get to know him, he’s a really complicated, interesting person.”

Pratt is a huge fan of action films—he calls the first *Jurassic Park* “my *Star Wars*”—and auditioned for both Captain Kirk in J.J. Abrams’ *Star Trek* reboot and Jake Sully in James Cameron’s *Avatar*. Needless to say, he didn’t get either part—and the actor recalls the *Avatar* audition as particularly humbling. “They said they want somebody that has ‘that thing,’ that ‘It factor,’” he explains. “I walked into that room knowing that I did not have that thing, and I walked out thinking

[THIS SPREAD] EVERWOOD: ANDREW ECCLES; PARKS AND RECREATION: DANNY FELD/NBC; MONEYBALL: MELINDA SUE GORDON; THE FIVE-YEAR ENGAGEMENT: GLEN WILSON; ZERO DARK THIRTY: JONATHAN OLLEY; DELIVERY MAN: JESSICA MIGLIO; THE LEGO MOVIE: COURTESY OF WARNER BROS.; GUARDIANS OF THE GALAXY: © MARVEL (2); IRON MAN: © 2011 MVLFLC. TM & © 2011 MARVEL. ALL RIGHTS RESERVED.

I would never have that thing, probably.” So he recalibrated his career ambitions. “I figured, I’ll find a way to make money and if that means I’m playing character roles, that’s terrific,” he says. “People have to work. I just don’t want it to be at a f---ing restaurant.”

In 2009, Pratt was cast on *Parks and Rec* for a six-episode arc as the oafish boyfriend of Rashida Jones’ character. That soon changed. “Almost at the point of the audition we were like, ‘Oh, we have to reconceive this, because this guy’s the funniest person we’ve ever seen. We’re not letting that guy go,’” says series co-creator Michael Schur, who marvels at how the untrained actor has held his own with great comic talents like Amy Poehler and Aziz Ansari. “Pratt is very often the best improviser in the cast, which is really saying something.”

Landing movie roles proved more of a challenge. When Pratt tried out for *Moneyball*, he was told he was too fat to play real-life Oakland A’s player Scott Hatteberg. This was not an unfair assessment, given that Pratt had gained 40 pounds since starting to date Faris, whom he married in Bali in July 2009. “Anna’s favorite thing to do is fatten me up,” he says. “It’s like I’m little Hansel and Gretel out in the woods. I swear she’s gonna push me in an oven one day.”

Pratt decided to lose weight before Hatteberg’s role was cast. “I’d check, maybe, once a week,” he remembers. “I’d say, ‘They cast it yet?’ And I would just keep working out. Finally I got in good enough shape that I took a picture of myself and sent it to my agent.” He won the role.

After *Moneyball*, Pratt gained back the weight to appear in the

**“IF YOU DRINK
WITH ME, I GET
FUNNIER. IF YOU
DON’T DRINK
WITH ME, I JUST
GET LOUDER.”**

—CHRIS PRATT



Channing Tatum-led high school reunion comedy *10 Years*, then dropped it again to play a Navy SEAL in *Zero Dark Thirty*. Watching Kathryn Bigelow’s film for the first time, he was taken aback by his performance in the climactic action sequence. “I bought it,” he says. “I was like, ‘F---in’ A!’” By that point, Pratt had already passed on a meeting about *Guardians*. “I didn’t want another Captain Kirk or *Avatar* moment,” he says.

Meanwhile, *Guardians* director James Gunn (*Slither*) had been struggling to find his Peter Quill. “We tested, I think, 12 guys—fully screen-tested—some of them pretty famous,” he says. “It needed to be somebody who was able to bring an extra life to the character. I thought, if the Avengers and the Guardians ever meet, and this actor is talking to Robert Downey Jr., I wanted him to give as good as he got.”

Guardians casting director Sarah Finn repeatedly suggested Pratt, but Gunn hated the idea. “I kept



Saldana, Rocket (voiced by Bradley Cooper), Pratt, Groot (voiced by Vin Diesel), and Bautista

saying, "That's the chubby guy from *Parks and Rec*—you've got to be kidding," the director recalls. "Eventually, she somehow tricked me. He came in and I knew within 20, 30 seconds he was the guy." Pratt remembers Gunn asking him if he had any questions. "I said, 'Of course I have questions! Marvel's not going to let me read the script, I have no f---ing idea what I'm doing, I don't know this character. Do I have any questions? How long do you have?'" says Pratt. "He was like, 'That's what Peter Quill would say.'"

Pratt still had to win over the bigwigs at Marvel Studios, including president Kevin Feige; he managed to do so despite having gained weight again, for the Vince Vaughn comedy *Delivery Man*. "I tried to get to 300 pounds, but every time I got close I'd take a seven-pound s---," he says. "That's the beauty of gorging yourself—turds the size of my arm!"

GUARDIANS OF THE GALAXY began filming in June 2013 at Shepperton Studios, just outside London. When EW visited last August, Pratt still seemed

amazed at how different the experience was from improv-heavy, actor-centric *Parks and Rec*. "The first day of shooting I was just sprinting around, essentially being a prop," he says. "It was the first time ever that I would do everything right, but then we'd have to do the scene again because a piece of the wardrobe fell off or [my] mask came apart. It's like, 'Oh, I'm 5 percent of what's happening on this set.'"

Pratt says he tried to set an example during the five-month shoot for the film, with a cast

that includes Glenn Close, Benicio Del Toro, and Lee Pace as the villainous Ronan the Accuser. "It starts from the top," he explains. "I learned that from working with Amy Poehler. If I'm not an a--hole, no one else is allowed to be. My acting probably sucks, but at least people will be like, 'Yeah, but he's *really* nice.'" As it happens, people are saying nice things about his acting, too. "It is very difficult to have somebody who can be a traditional leading man yet also be vulnerable and funny," says *Jurassic World* director Colin Trevorrow. "There are so many elements in play in Chris' personality, and he can switch between them miraculously."

While Pratt may finally be fulfilling his action-hero dreams, the long shoots for *Guardians* and *Jurassic World* have kept him away from Faris and their son, Jack, who was born in August 2012. "From his seventh month to his 13th month, I saw him twice," says Pratt. "It's tough. Anna told me his first sentence was 'Dada's working.'" Pause. "I wonder how old he's going to be when his sentence is 'Dada needs to get a job.'"

It could be a while. After *Jurassic World*, Pratt will shoot the seventh and final season of *Parks and Rec*. He's also expected to return for a *LEGO Movie* sequel and as many as two more *Guardians* films. And if it all goes wrong? "I'll be 300 pounds again," he says. "Anna will have her chubby little husband back. She can spoon gravy into his mouth, and our little boy will be bass-fishing out on some pond, and we'll be laughing our asses off!"

DURING THE TIME EW spends with Pratt, absolutely no one recognizes him. Not the two fellow Ugly Dog Saloon patio patrons sucking on their cigars across the way; not the panhandler whom Pratt hands \$20; not even the comics-collecting driver who picks him up at the end of the night and informs Pratt he's heard they've made a *Guardians of the Galaxy* movie. (The actor's response? "That could be good!")

Pratt is aware all of this may change, a prospect he finds exciting and unsettling. "It feels like something seismic," he says. "When an earthquake happens, at first you're like, 'Is this really happening?' And then you're just holding on for dear life. I'm just trying to get under a doorway." Not that Pratt is complaining. "I used to live in a van and worked at Bubba Gump Shrimp Co.," he says. "So now if I ever f---ing complain about fame, Clark, please find me and kick me in the balls."

Agreed. As long as we do it in a bar. ■ (Additional reporting by Tim Stack)



Ellar Coltrane and
Ethan Hawke photo-
graphed on June 15,
2014, in Los Angeles

ONE ACTOR

ONE KID

12 YEARS

ONE FILM

BOYHOOD

ETHAN HAWKE AND **ELLAR COLTRANE** PLAYED FATHER AND SON FOR MORE THAN A DECADE, STARRING IN RICHARD LINKLATER'S GROUNDBREAKING NEW MOVIE, *BOYHOOD*. HERE, **HAWKE** INTERVIEWS **COLTRANE** ABOUT THE ONCE-IN-A-CAREER EXPERIENCE THAT NEITHER WANTED TO SEE COME TO AN END.

PHOTOGRAPHS BY JOE PUGLIESE



IT ALL CAME DOWN TO a 6-year-old Texan named Ellar Coltrane. When the blue-eyed lad auditioned for Richard Linklater in 2002, the writer-director made a risky bet that this unknown child actor was the right kid for *Boyhood*—a daring, unprecedented project that would film the same people as they aged, in real time, over 12 years. “Child actors have this adult-pleasing personality,” Linklater says. “They are cute kids who are trying to have an effect on you, make you laugh. Ellar wasn’t like that at all. He didn’t give a s--- what you thought of him, which was refreshing.” ¶ The R-rated movie, which shot for a few days around Texas

each year from 2002 to 2013, chronicles the life of Mason (Coltrane). We see him shuttle between his divorced parents (Patricia Arquette and Ethan Hawke), cope with his mother’s remarriages (and the two lowlife stepfathers who come with them), endure puberty, discover pot, fall in love, and get his heart broken. It’s a grand cinematic experiment from a director who regularly traffics in them (see sidebar), but none of it would have happened if Coltrane, the son of two artists, had lost

interest or turned into a schmuck. Thankfully, he did neither.

While making *Boyhood*, Hawke, Linklater’s frequent collaborator, watched Coltrane evolve from a self-assured kid into a soft-spoken young man. They formed a bond, so Hawke, once a child actor himself, asked to interview his onscreen son for EW. A month before *Boyhood*’s July 11 opening, the two wiry actors, now 43 and 19, reunited in L.A. for a long chat (with input from EW’s **NICOLE SPERLING**). The first order of business? Shoes off.

“I don’t feel emotional very often, so watching the movie, I’m lost in that place.”

—ELLAR COLTRANE

ETHAN HAWKE [*Barefoot and cross-legged on an ottoman facing Coltrane*] A lot of kids go to theater workshops. You went to the Richard Linklater cinema-studies class at age 7. And you have a thesis project to show for the whole deal. Does it feel like that?

ELLAR COLTRANE [*Removing his Velcro sandals*] Yeah, in a certain way. I was just kind of along for the ride when I was young. It’s very strange to have this reflection of all this work that I put a lot of myself into. But I almost didn’t think of it as a [film] project. It was just something I was doing.

But you did think about it. When you were very young, you were always extremely opinionated about movies, books, music. You started to remind me of my friend River Phoenix. How much of your interest in the arts comes from your parents?

Even before we started filming, I was being pushed to create *something*. But I also learned a lot from



Coltrane and Hawke in an early scene from *Boyhood*

you, Rick, and Patricia—the method, the long-term nature of this. I learned a lot about patience. And I never thought about this movie coming out.

We never talked about it. When Rick texted me that photo [at the wrap of production in 2013] of you two hugging in the middle of the road in a desert, I kinda fell apart. I couldn't believe that our secret little project was done. Did it feel like that to you?

Yeah, definitely. It was just this personal experience. It was something we were doing for ourselves.

When I was doing *Dead Poets Society*, I was about the same age that you are right now, and the actor Norman Lloyd said to me, "You have no idea how lucky you are." He was saying that [director] Peter Weir is a rare person, and this experience of *Dead Poets Society* [was unique]. I feel like

that toward you. I don't think you know how uncommon Rick is.

Yeah, I'm terrified to work on another project.

You'll be profoundly disappointed.

[Laughs] If this movie had come out when you were 7, you'd be a different person now.

I probably would have lost my mind. Just seeing how much effort it's taken me to navigate this [publicity campaign], I can't imagine how I would have dealt with it at a younger age.

Your parents split up during filming. Was it tough for you, especially since divorce figures prominently in the movie?

I became very depressed, and looking back now, I see that. I went to a really dark place, completely, as a result of my parents splitting up. Watching the movie, some of the scenes with the stepfathers and the more painful elements of the broken home, I didn't let myself relate to at the time. But watching it, it feels very familiar.

I think the movie gave your childhood a little more structure than it would have had without it.

Absolutely, it was the only structure I had, pretty much.

Didn't you get a driver's license for the movie?

Yes. The art director taught me to drive. [Laughs]

EW What was your childhood outside of this movie like?

Free-form, I suppose. My mom comes from a really out-there upbringing, so for her the way she raised me is pretty disciplined. I was homeschooled but more *unschooled*, really.

He was kind of raised by wolves.

That's what I've been saying, that I was left to a pack of wolves.... I wasn't raised in an environment that ever caused me to want to rebel. And I certainly had no reason to ever stop [doing *Boyhood*].

"F--- this movie."

[Laughs] Right. I never felt that way.

A couple of my favorite scenes that I've ever been in are with you. The whole dialogue about elves and kissing girls, those are conversations a lot of parents and kids have.

EW This movie must feel even more personal to you, since you collaborated on so much of the story, too.

Absolutely. Very little was orchestrated ahead of time by Rick. It was all very organic, especially when I got older. In the same way it's myself reflected, it's also an artistic reflection of myself and seeing the first piece of art I've followed to the end.

EW Ellar, are there any scenes that are hard for you to watch?

The end. It's my life in a lot of ways. I don't feel emotional very often, so watching the movie, I'm sucked into my own head and I'm lost in that place. But then when it ends, [I think] "Oh, that's a movie, that's this thing I helped create." What's happening *after* the credits, that's my life.

Does this experience make you want to be an actor?

This makes me want to make art. Whatever that is, if acting can be an outlet to that, then absolutely.

That's a good answer. ■

LINKLATER A CAREER IN INNOVATION

HE MAKES MOVIES LIKE NO ONE ELSE, PUSHING THE BOUNDARIES OF CINEMA AT EVERY TURN



DAZED AND CONFUSED
1993

With his free-flowing tale of Texas teens on the last day of school in 1976, Linklater captures the laid-back vibe of the Me Decade with uncanny accuracy. Also: He cast Matthew McConaughey in his first big-screen role. All right, all right, all right.



BEFORE SUNRISE
1995

How does love evolve? *Before Sunrise* and its sequels, *Before Sunset* and *Before Midnight*, explore this question in a wholly original way, returning every nine years to the complicated relationship of Jesse (Ethan Hawke) and Celine (Julie Delpy).



WAKING LIFE
2001

Linklater used rotoscoping (i.e., animators drew over live-action footage) for his dream-like meditation on the meaning of life. Beautiful and confounding, it includes a sequence with Hawke and Delpy's Jesse and Celine. —Nicole Sperling



55

MOVIES EVERY
KID SHOULD SEE

WE BELIEVE EVERY CHILD SHOULD BE FILM LITERATE BY 13. SO HERE'S A GUIDE TO OUR FAVORITE KID FLICKS—IN RECOMMENDED VIEWING ORDER AND BY AGE—PLUS WHERE YOU CAN WATCH THEM.
BY EW STAFF

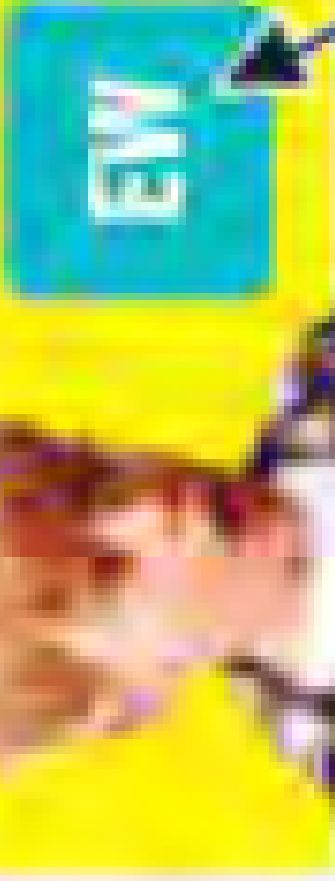
TITLE/YEAR	MPAA RATING	RUN TIME	A MUST-SEE BECAUSE...	OSCAR WINS	AVAILABLE ON
The Muppet Movie 1979	G	95 mins.	Full of love and friendship, it's a brilliant gateway drug to all the wonderful things that movies can be.	0	A I N
Toy Story 1995	G	81 mins.	When your kids watch it for the first time, they'll be shocked that a movie has been reading their minds.	1	A I
How the Grinch Stole Christmas! 1966 (TV)	NR*	26 mins.	Children will encounter real grinchies in their lives; better they should start with the original green killjoy.	0	A
Babe 1995	G	89 mins.	A moral lesson is hidden amid those chatty animals: Stay true to yourself and stick up for others who do, too.	1	A I
Mary Poppins 1964	G	139 mins.	It's a charmer that belongs to the generations, and it's practically perfect in every way.	5	I
Beauty and the Beast 1991	G	90 mins.	Fiercely independent and with a great love of books, Belle is a princess role model parents can endorse.	2	D
The Little Mermaid 1989	G	83 mins.	In addition to the film's rich, vivid characters, its flawless soundtrack teems with insta-sing-alongs.	2	A
Finding Nemo 2003	G	100 mins.	If it isn't the best Pixar movie, it might be the most beautiful one. Bonus: Your kid will learn to speak whale!	1	A I
The Red Balloon 1956	NR	34 mins.	This near-silent French short film about the "friendship" between a balloon and a boy is a soaring classic.	1	I
Pinocchio 1940	G	88 mins.	It not only teaches the importance of telling the truth, it cracks open darker corners of kids' imaginations.	2	D
Annie 1982	G	127 mins.	Carol Burnett as the boozy, lonely Miss Hannigan may be a kid's introduction to a sympathetic villain.	2	A I
The Kid 1921	NR	68 mins.	Charlie Chaplin's comedy about a man who finds an abandoned baby illustrates how truly golden silence can be.	0	A H I
WALL•E 2008	G	98 mins.	From Buster Keaton to <i>Hello, Dolly!</i> , this gem is a generous, glorious tribute to film history. Also: so cute!	1	A
The Sound of Music 1965	G	174 mins.	Favorite things: raindrops on roses, whiskers on kittens, and this expansive, joyous Julie Andrews masterpiece.	5	A I
The Lion King 1994	G	88 mins.	Okay, it's Disney <i>Hamlet</i> , but just let kids soak up the incredible "Circle of Life" and the lush, gorgeous old-school animation.	2	D
The Wizard of Oz 1939	PG	102 mins.	If your kids don't see this quintessentially American fairy tale, a million Kansas jokes will be lost to them forever.	2	A I
Singin' in the Rain 1952	G	103 mins.	This is a movie about loving movies, and its energy vibrates from end to end. Puddles will never look the same.	0	A
Miracle on 34th Street 1947	NR	96 mins.	Yes, Virginia, there is a Christmas movie that isn't made-for-TV holiday dreck. And this is it.	3	A I
The Iron Giant 1999	PG	86 mins.	This hand-drawn film transfers the tropes of '50s Cold War movies into a modern artisanal triumph.	0	A I
E.T. The Extra-Terrestrial 1982	PG	115 mins.	When Elliott's bike wheels leave the ground, that little gasp you hear reminds you why movies were invented.	4	A I

KEY
A = Amazon
H = Hulu
I = iTunes
N = Netflix
D = Disc only

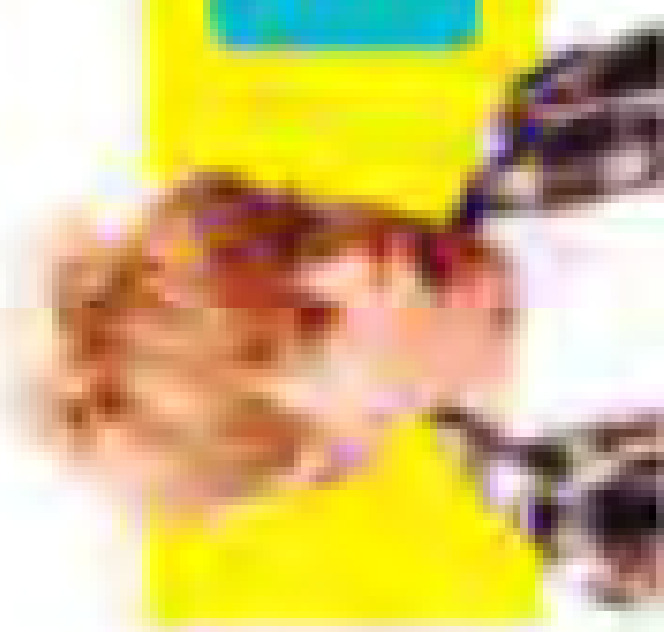
ALL
AGES

AGE 8+	Elf 2003	PG	97 mins.	It's a prime example of silly for silliness' sake, wrapped in a giddy holiday package crafted for joy.	0	A I
	How to Train Your Dragon 2010	PG	98 mins.	Risks have serious consequences in this animated film with a prosthetic foot firmly planted in the real world.	0	A I
	Star Wars 1977	PG	121 mins.	Prepare to blow your kids' minds with one of the most lavishly realized fictional universes in movie history.	7	A I
	Harry Potter and the Sorcerer's Stone 2001	PG	152 mins.	Harry grew up never knowing that he was special. This film teaches every kid that they are.	0	A I
	Pee-wee's Big Adventure 1985	PG	90 mins.	Underneath the Technicolor mania lies a deeply positive message about not being afraid to be who you are.	0	A I
	March of the Penguins 2005	G	80 mins.	This beautiful film introduces your kids to the power and pleasure of documentary storytelling.	1	A I
	Home Alone 1990	PG	103 mins.	Being left behind is every kid's nightmare, but this turns that fear into a celebration of unsupervised freedom.	0	A I
	The Black Stallion 1979	G	118 mins.	It pairs a lost boy and his beloved horse for one of the most winning and visually splendid films on this list.	1	A I
	Willy Wonka & the Chocolate Factory 1971	G	89 mins.	Gene Wilder's performance (and the Oompa Loompas) makes this an imperative childhood reference point.	0	A
	Yellow Submarine 1968	G	85 mins.	It shows kids that animation doesn't have to be just princesses and talking animals. Plus: the Beatles!	0	I
AGE 10+	Who Framed Roger Rabbit 1988	PG	104 mins.	The ideal movie for the kid who wants to act like an adult.	4	A I N
	The Incredibles 2004	PG	115 mins.	It ranks among Pixar's best—a fantastical mishmash of genre blockbusters that also happens to have a soul.	2	A I
	The LEGO Movie 2014	PG	100 mins.	A veritable trope stew, it's both a smart-mouthed send-up of movie clichés and a gleeful adherent to them.	N/A**	A I
	The Princess Bride 1987	PG	98 mins.	Sure, there's a princess, pirates, true love, and sword fighting, but this is a fairy tale for the meta-age.	0	A I
	The Goonies 1985	PG	114 mins.	An endlessly enjoyable adventure, it's also a surprisingly keen depiction of the traumas of adolescence.	0	A I
	A Christmas Story 1983	PG	94 mins.	It's really about figuring out how to love your family when you're still too young to know how or why.	0	A I
	West Side Story 1961	NR	152 mins.	It proves that musicals can be weighty, dramatic, and dark—and that they don't all have happy endings.	10	A I
	It's a Wonderful Life 1946	NR	130 mins.	A simple film about complex things: thwarted ambition, midlife frustrations, and responsibility to others.	0	A I
	Duck Soup 1933	NR	68 mins.	The Marx Brothers' DNA is woven into virtually every comedian from Bugs Bunny to Woody Allen.	0	A I N
	Back to the Future 1985	PG	116 mins.	This film plays like a special-effects bonanza, but beneath the flux capacitor is a story with a lot of heart.	1	A I
AGE 12+	Young Frankenstein 1974	PG	106 mins.	Mel Brooks' monster mash is a zany parody and a loving homage to the gothic classics of the 1930s.	0	D
	Edward Scissorhands 1990	PG-13	105 mins.	The moody fairy-tale tone makes this a great picture for kids transitioning into adolescence.	1	A I
	The Lord of the Rings: The Fellowship... 2001	PG-13	178 mins.	Ignoring the most important films in the fantasy canon simply shall not pass.	4	A I
	The Karate Kid 1984	PG	126 mins.	Despite the onscreen bullying and violence, it drives home an inspiring message about honor and persistence.	0	A I N
	Stand by Me 1986	R	89 mins.	A primer on the pop cultural nostalgia—especially music—that still coats much of modern entertainment.	0	A I
	Fantastic Mr. Fox 2009	PG	87 mins.	Every frame of this stop-motion animated film could be paused and hung as great art.	0	A I
	Big 1988	PG	104 mins.	A sweet and timeless meditation on growing up.	0	A I
	Some Like It Hot 1959	NR	120 mins.	Director Billy Wilder always reaches for the bigger laugh, while gracefully dancing across sexual innuendo.	1	A I
	Raiders of the Lost Ark 1981	PG	115 mins.	More than three decades later, it's still the <i>Citizen Kane</i> that every modern adventure movie aims to emulate.	5	A I
	Pirates of the Caribbean: The Curse... 2003	PG-13	143 mins.	Who better to follow Indiana Jones than Johnny Depp's andro-goth, high-camp wack job?	0	A I N
	The Avengers 2012	PG-13	143 mins.	Swapping the usual origin story for a kitchen-sink ensemble, it doubles as an intro to director Joss Whedon.	0	A I N
	Titanic 1997	PG-13	194 mins.	The scope of James Cameron's masterpiece is breathtaking—an ideal example of grand Hollywood epics.	11	A I N
	Crouching Tiger, Hidden Dragon 2000	PG-13	120 mins.	Blending Chinese martial-arts mythology with Western adventure, it also stars two strong heroines.	4	A I N
	To Kill a Mockingbird 1962	NR	129 mins.	There are ugly things in this world, and this Gregory Peck classic examines them through the eyes of a child.	3	I
	Jurassic Park 1993	PG-13	127 mins.	A good way to introduce your child to the grown-up terrors of the horror genre, but without the gore.	3	A I

*NR=Not Rated; **N/A=Released this year



MORE ON EW.COM For a full explanation of our choices, and to see video clips, go to ew.com/55films





W E E Z E R

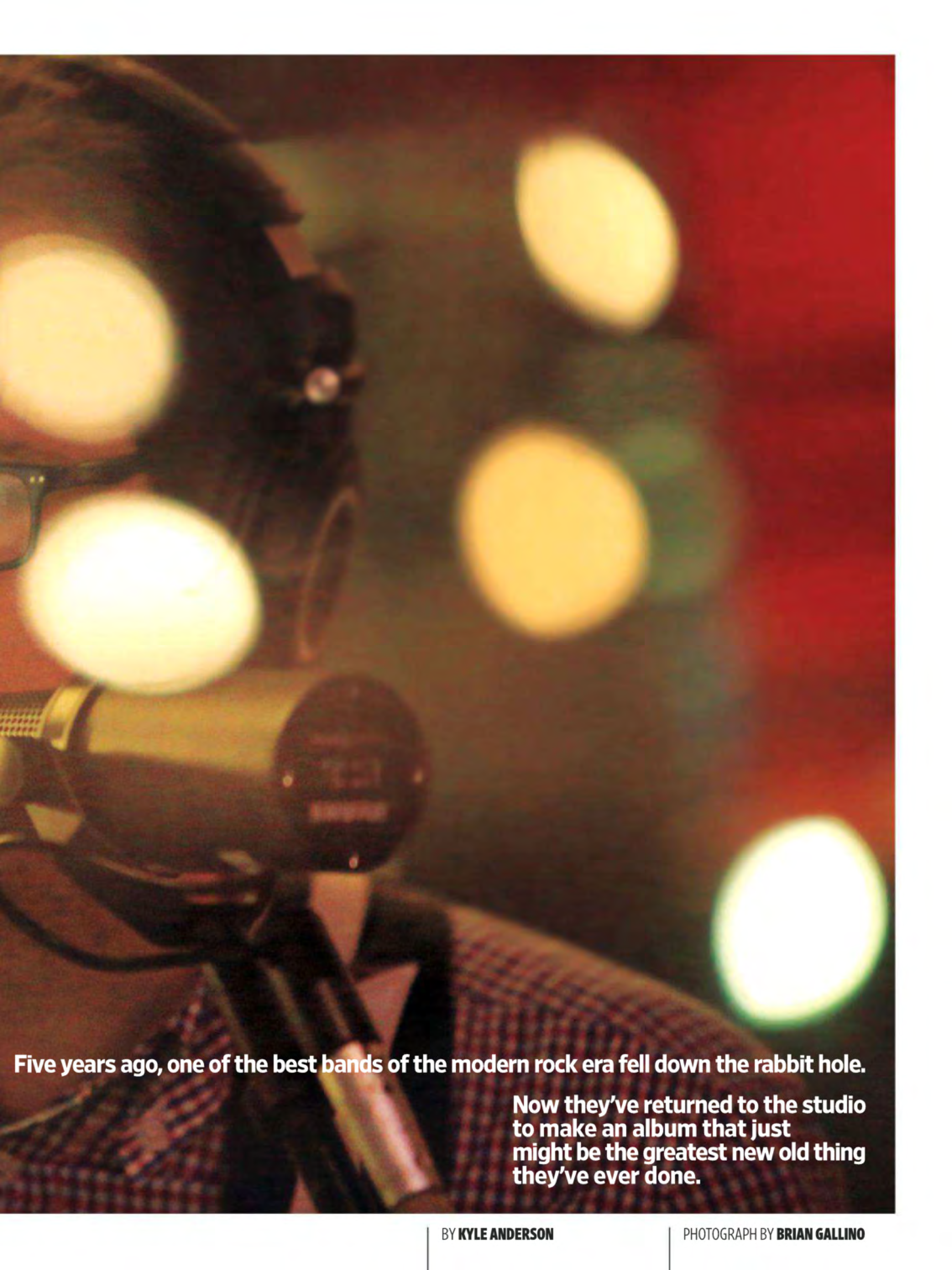
G O

B A C K

T O

T H E

F U T U R E



Five years ago, one of the best bands of the modern rock era fell down the rabbit hole.

Now they've returned to the studio to make an album that just might be the greatest new old thing they've ever done.

BY **KYLE ANDERSON**

PHOTOGRAPH BY **BRIAN GALLINO**

“DOES ANYBODY HAVE PERFECT PITCH?”

There's all kinds of technology available at Rivers Cuomo's fingertips in the inner sanctum of Los Angeles' Village recording studio, but what the Weezer frontman really needs right now is a natural musical gift. Both bassist Scott Shriner and guitarist Brian Bell shrug in Cuomo's general direction. Drummer Pat Wilson busies himself trying to decode a chart he's drawn for a song still dubbed “Anonymous”—part of an ambitious three-part suite that will hopefully close out their upcoming ninth album, *Everything Will Be Alright in the End*. Eventually the track, which climaxes with Cuomo plaintively crooning, “I don't even know your name,” will become crunchy and triumphant. But at the moment, it's got a ways to go.

Though the 2005 hit “Beverly Hills” is the group's highest-charting song and garnered them their only Grammy nomination, Weezer live in the perpetual shadow of their note-perfect 1994 debut, a.k.a. the Blue Album, and its endlessly fan-fetishized 1996 follow-up, *Pinkerton*. “I heard ‘Tired of Sex’ in a store the other day,” Wilson recalls of *Pinkerton*'s raw-throated opener. “And I thought it was going to melt the speaker. Like, ‘Holy s—, that song sounds awesome.’”

Today, though, there's a heaviness in the room: not just the frustration of getting this new song out of their heads and onto the hard drive, but the pressure that has built up around the construction of the entire album. When it's finally finished, *Everything* (set for release Sept. 30) will be the culmination of four years of work and self-analysis for Weezer—and, possibly, a resurrection. After a decade-plus run of MTV-galvanizing hits that began with 1994's “Undone (The Sweater Song)” and “Buddy Holly,” the alt-rock godheads, now all in their mid-40s, skidded into an undeniable rough patch. Their past two albums, 2009's *Raditude* and 2010's *Hurley*, were critical and commercial disappointments. (It didn't help that for the first time Cuomo had brought in



STU-STU-STUDIO
Scott Shriner, Brian Bell, and engineer Sam Bell gather around the mixing board at the Village studio in Los Angeles

pop songwriters for hire—the kind who typically worked with stars like Taylor Swift and Katy Perry.) *Everything* is an attempt to hit the reset button on all that and get back to what Weezer have always loved: good old-fashioned guitar rock.

THERE ISN'T MUCH that screams “rock star” about the Cuomo home. The rustic wooden fence surrounding the property, the trampoline in the front yard, the Mercedes in the driveway—these could all easily be the trappings of any well-off Santa Monica family. Inside, the airy home reveals little more than a maze of plastic toys and Sears-staged portraits. The only space that hints at Cuomo's day job is the well-appointed home studio on the far side of the backyard. Though it's significantly nicer than the one he once famously sang about, with its Dungeons & Dragons paraphernalia and Kiss posters, Cuomo is still in the garage.

WEEZER MOMENTS

Tracing nearly a quarter century of ups (platinum records! VMAs!) and downs (a brutal 2009 bus crash) in the life of the band

1992

FEB. 14, 1992
Rivers Cuomo launches Weezer with guitarist Jason Cropper, drummer Pat Wilson, and bassist Matt Sharp.



IN THE STUDIO: BRIAN GALLINO; IN 1992: WEEZERPEDIA



While his 7-year-old daughter hovers nearby (“She wants to be in the magazine,” Cuomo says. “When she’s out on the road, she’ll come out and play a song on keyboard, so she’s earned a spot in ENTERTAINMENT WEEKLY”), he lays out the long series of transitions that led the group to where they are today.

Following the release of *Hurley*, Weezer found themselves strangely untethered. “We didn’t have a record label, we didn’t have a producer or a publicist,” Cuomo recalls. “Contracts had expired, and we were totally free agents.”

The only other gap this long in the band’s career was the five years that separated *Pinkerton* from the Green Album—and that was primarily because Cuomo had a minor breakdown. (“I got very sad,” he told EW in 2001. “I became very unsure of my instincts.”) The past decade has been much smoother, with Cuomo focusing on family and meditation while the rest of the band experimented with side projects

LOW-END THEORY

Three of Shriner’s bass guitars—only a fraction of the gear the band is using on the new album

before re-forming like Voltron a few years back for a steady stream of festival appearances, mini-tours, and even a successful Weezer-helmed cruise.

But the pause was still deliberate. “I knew I wanted to make a great album, and I knew it would take a long time,” Cuomo says. “I sequestered myself in my studio and just let it come in layers. I told everyone, ‘This is going to take some time, but it’s going to be worth it.’ It’s difficult. As creative people, we love to make something and share it with the world, and do it again and again and again. We had been working like that for several years leading up to 2010, but I just felt this great calling to do something big and thoughtful, and for whatever reason, I can’t do that in a few months.”

1993



JUNE 25, 1993

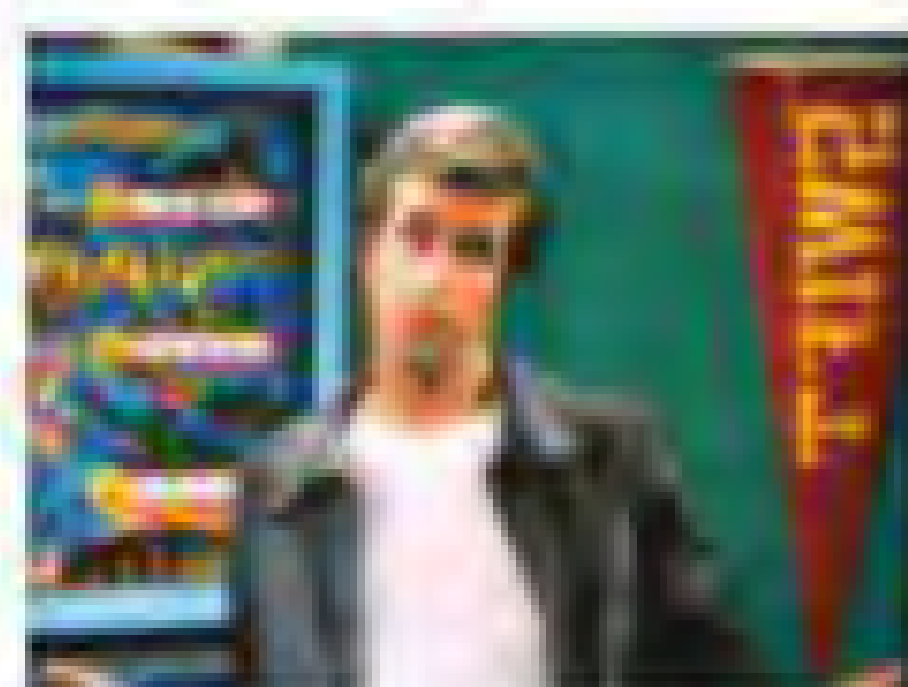
Weezer sign a deal with DGC Records.

SUMMER 1993
Brian Bell joins Weezer, replacing Cropper on guitar.

1994



MAY 10, 1994
Weezer’s self-titled debut, now known as the Blue Album, is released.



FALL 1994
The Spike Jonze-directed “Buddy Holly” video debuts.

1995



DEC. 25, 1994
Cuomo begins demos for the rock opera *Songs From the Black Hole*. The concept is later abandoned.



SEPT. 7, 1995
“Buddy Holly” wins four MTV Video Music Awards.

1996

So Cuomo went to work. In the studio he's meticulous, but the writing process is an edit-free zone. ("I must have listened to over 200 songs for this record and rated them," guitarist Bell says. Of those, something like 20 actually got tracked, and a dozen or so will appear on the final version of *Everything Will Be Alright in the End*.) "I'm hearing three big themes," Cuomo explains. "One is my relationship to other people, and how I want to have super-deep relationships and risk and share and how scary that can be, and how sometimes it's just not appropriate to tell everybody everything and how painful that is for me. Then there's relationships with women. That's always a hot topic for me. And I was originally thinking of the third theme as father figures, but with a spin. The song 'Eulogy for a Rock Band' is about our place relative to the great rock bands that came before us as they are retiring and moving on into oblivion. We're kind of in that spot now. There's definitely a song about my relationship with my father, but there's the new spin, because now I'm a father too."

THE BAND'S RELATIONSHIP with their audience has been an intense one, swinging between wild adoration (see: the thousands who have piled onto ocean liners for the two recent Weezer cruises) and brutal disdain (in 2010 a Seattle man started a campaign to raise \$10 million to get the band to break up because "I am tired of my friends being disappointed year after year"; it went viral, but failed to reach its goal). Though Cuomo clearly follows his own path and considers Weezer a pantheon rock band, he is also aware that the only way to continue doing what he loves doing is to please the people. On the demo of "Back to the Shack," the sole full song from *Everything* currently out there thanks to a fan-made cruise recording, Cuomo sings, "Sorry, guys, I didn't realize that I needed you so much/ I thought I'd get a new audience/I forgot that disco sucks." He sounds burdened, and it's easy to believe that the reverence toward their earlier work can feel like a creative millstone for the band. But Cuomo, ever the Zen master, takes a different approach: "I find it super-inspiring," he says. "It's just as if it was somebody else's record."



KEYS OPEN DOORS
(Above) Brian Bell at the piano

DOODLE BUGS
(Right) One of many guitar pedals littering the floor of the main studio at the Village



BACK AT THE studio, "Anonymous" still isn't jelling. The frustration is mounting even as Cuomo directs traffic in the control room. He's a student of music, but at this particular moment, his training is failing him. Nobody can seem to figure out how to put it together. Finally, Cuomo declares, "Let's just run through it." The track begins with a cinematic piano intro, then gives way to a monstrously dense guitar crunch. It speeds up, moves sideways, climbs and falls. The quartet, playing along to their own demo, lose their place, and Cuomo is barely able to get a handful of lines into the microphone before the song crashes and burns. Wilson, the class clown,

BELL: GUITAR PEDAL: DANIEL FIELD (2)





tries to keep it light while producer Ric Ocasek hangs back, taking notes. Miraculously, each take improves—Shriner finds the key changes, and Wilson starts nailing the fills. In the span of 45 minutes, Weezer take a total disaster and spin it into a shape-shifting, prog-kissed slice of radio gold. For this moment, at least, the real magic of rock alchemy hangs in the air. “It’s so fun and exciting!” Cuomo declares with a wild grin.

The excitement continues into the next day. After a few runs through “Ain’t Got Nobody,” the driving, hook-filled anthem that may become the album opener, Wilson settles in to lay down the final drum track for the thumping, shifting “Back to Ithaca.” Cuomo conducts from a booth behind the glass with a baseball mitt on one hand, deeply focused on Wilson’s performance. “In some ways, I’m a terrible leader,” Cuomo had said earlier in the day. “I don’t like telling people what to do. But as a musician, I feel like it’s my responsibility, and I also want to make the

FOR THE RECORD
(Clockwise from top) A sampling of the band’s vintage equipment, including one of Cuomo’s favorite guitars, and Wilson on drums

the relative merits of Bachman-Turner Overdrive. The conversation shifts to Wilson’s fondness for the songs on Cartoon Network’s *Regular Show* and Shriner’s love for a doom band he recently discovered called Drug Honkey. They play the takes from “Anonymous” over and over again, getting lost in their own creation. It’s four years on from *Hurley*, but light-years away from that album’s modern pop experimentation. “The great thing about being in Weezer,” Shriner says, “is you can love things that are uncool.” By reembracing their roots—as outcasts, as metalheads, as dyed-in-the-wool rock nerds—they appear to be on the cusp of reclaiming something they’ve lost. And why not? Even if they fall on their faces, everything will be alright in the end. ■

final call on these creative decisions.” Again, they struggle, but just as with “Anonymous,” the final product feels effortless.

Whether *Everything Will Be Alright in the End* is a hit, it seems like the process of making it has been its own kind of reward for the guys, who know how much it took to get here. “We have so much fun,” Shriner says. “The other night, we were YouTubing Neil Sedaka and the Captain & Tennille. We were listening to ‘Muskrat Love,’ and the solo made me laugh so hard, I almost threw up in the bus.” Cuomo agrees: “It does seem like in the last few years things have gotten more harmonious,” he says. “We’re spending more time together and enjoying each other’s company more. We went for a walk together on the last tour!”

Every day, Cuomo exits sharply at 5:30 p.m. so that he can have dinner with his family. But often, the rest of the band linger. Bell tinkers with a guitar while Wilson and Shriner debate

2007



DEC. 18, 2007
Cuomo releases *Alone: The Home Recordings of Rivers Cuomo*, the first of three collections of demos.

2008

MAY 23, 2008
Weezer premiere the “Pork and Beans” video, a winking play on several Internet memes.



2009



JUNE 3, 2008
Weezer release their sixth album and third self-titled album, soon dubbed the Red Album.

2010

NOV. 3, 2009
Seventh album *Raditude* features songs co-penned by Dr. Luke and Jermaine Dupri.



2011

DEC. 6, 2009
The tour bus carrying Cuomo and his family crashes, forcing the cancellation of the remainder of the band’s tour. Cuomo returns to the stage six weeks later.



SEPT. 10, 2010
Weezer release their eighth album, *Hurley*.

2012

JAN. 19, 2012
The band launches the first Weezer Cruise, also featuring Dinosaur Jr., Ozma, and Sebadoh.

Movies



Andy Serkis
as Caesar

Dawn of the Planet of The Apes

STARRING *Andy Serkis, Jason Clarke, Gary Oldman, Keri Russell*

DIRECTED BY *Matt Reeves*

PG-13, 2 HRS., 7 MINS.

By *Chris Nashawaty*

THERE'S A GOOD CHANCE you never knew you needed to witness the sight of an angry ape charging on horseback, double-fisting a pair of machine guns. But trust me, you do. Although Jane Goodall might disagree, that showstopping sequence of lead-spraying primate mayhem is just one of the many giddy pleasures in Matt Reeves' surprisingly rollicking and resonant *Dawn of the Planet of the Apes*—a sequel that easily tops its 2011 predecessor. Picking up 10 incident-stuffed years after the James Franco-led first film left off, *Dawn* sets the stage as most postapocalyptic movies do nowadays: with a helter-skelter montage of dire news reports informing us that humanity has been nearly decimated by a virulent strain of simian flu and that cities such as San



San Francisco, where the film is set, have been reduced to overgrown piles of rubble and ruin.

But while Earth's human population isn't doing so hot, the apes are thriving. Caesar, the cute chimp raised by Franco in the franchise opener, is now the wise and benevolent leader of his species. He and his gang all live in Muir Woods just north of the city, where they've not only learned to read, write, and speak (English, naturally), they've also nurtured a healthy distrust of humankind—which is probably smart, considering that the humans have crowned a Caesar of their own (actually, more like a Nero) in Gary Oldman's Dreyfus, a tin-badge fascist whose mantra seems to be *The only good ape is a dead ape*. Needing electricity to power their shantytown, Oldman dispatches a group of outdoorsy human ambassadors (including the chimp-athletic Jason Clarke and Keri Russell) to strike a deal with Caesar to let them repair a hydroelectric dam on ape turf. Wariness on both sides leads to betrayal and war, and the movie's off to the Uzi-toting-ape-on-horseback races. Reeves, whose previous films *Cloverfield* and *Let Me In* were stronger on promise than payoff, stages these battles with amazing technical skill and a real painter's eye. His images, as undeniably silly as they are, are so striking they stick with you—especially a beaut in which a ticked-off ape mans the rat-a-tat turret of a tank.

If only as much care were put into the film's human characters. Oldman nearly pops a hernia from hamming it up so hard, and Clarke's melancholy eyes are so perpetually

moist in his admiration of the apes, you want to offer a tissue. The one truly great performance belongs to Andy Serkis, whose Caesar is his most soulful motion-capture creation yet. Despite all the obscuring layers of digital trickery, the actor manages to convey an impressive physicality and array of emotions, from hope to grief to rage. I won't spoil which side wins the interspecies showdown, but when it comes to who does the better acting, the apes carry the day, (hairy) hands down. **B+**

(From left) Kirk Acevedo, Keri Russell, Jason Clarke, Kodi Smit-McPhee, and Enrique Murciano; Gary Oldman

Critical Mass

A sampling of critics from across the country grade 10 current releases.



	TY BURR <i>The Boston Globe</i>	KAREN DURBIN <i>E! Online</i>	LISA KENNEDY <i>The Denver Post</i>	MICK LASALLE <i>San Francisco Chronicle</i>	WESLEY MORRIS <i>Grantland.com</i>	CLAUDIA PUIG <i>USA Today</i>	RENE RODRIGUEZ <i>The Miami Herald</i>	JOSHUA ROTHKOPF <i>Time Out New York</i>	BETSY SHARKEY <i>Los Angeles Times</i>	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS AVERAGE
22 JUMP STREET	A-	-	-	B+	B-	B	B+	-	B+	B-	B+	B
BEGIN AGAIN	B-	B	B	B	C-	B+	-	B	-	B-	A	B-
HOW TO TRAIN YOUR DRAGON 2	-	-	A	B	B+	B+	A-	-	A	B	B+	B+
JERSEY BOYS	C	-	C	B	C+	C+	-	-	C	B-	B	C+
LIFE ITSELF	A	A	-	-	-	B	-	A-	A-	A	B+	A-
MALEFICENT	-	B	B+	B	B	C+	B	B-	B-	B-	B	B
OBVIOUS CHILD	B+	-	B	B	C+	-	-	B-	B+	A-	-	B
SNOWPIERCER	A-	-	-	B	A	A-	B+	A+	A-	A	B+	A-
TAMMY	B-	B	D	C-	-	D+	-	-	D+	B	B	C
TRANSFORMERS: AGE OF...	-	-	-	D	C	-	-	B-	C	D+	B+	C-

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

A GEEZERS' GUIDE TO ICELAND

In the delightful comedy *Land Ho!* (out July 11), septuagenarian pals Colin and Mitch (Paul Eenhoorn and Earl Lynn Nelson) road-trip through Björk's homeland. Here, the stars, along with directors Aaron Katz and Martha Stephens, reminisce about lagoons, glaciers, and pissing angels. **By Lindsey Bahr**

REYKJANES PENINSULA



HÓLMBERGSVITI LIGHTHOUSE

When the friends stop to snap photos in front of the bright yellow beacon, Colin reenacts Jim Carrey's *Dumb and Dumber* butt wiggle. "I call it the ass shot," says Eenhoorn (above).

KEFLAVÍK



KEFLAVÍK INTL AIRPORT

Iceland's main airport doesn't have an indoor passenger pickup area, so the actors had to film in the chilly outdoors. "I wasn't dressed warmly enough and we sat in the car with the windows open," says Eenhoorn. "I ended up with a chest cold the next day."

GRINDAVÍK



BLUE LAGOON

The movie's final scene finds Colin and Mitch at the famous outdoor spa, where they encounter young women and are offered cocktails. A note to randy tourists: "They have lifeguards there to make sure you behave, if you know what I mean," Eenhoorn cracks.

REYKJAVÍK



HARPA CONCERT HALL

While in the capital city, Colin and Mitch visit Harpa, a controversially expensive but breathtaking Reykjavík landmark. "The concert hall is an incredible space," says Eenhoorn (above, with Nelson). It was also warm. "We got to shoot inside, which was a real bonus."

HVOLSVÖLLUR



HOTEL ANNA

The quaint little inn at the foot of Eyjafjallajökull volcano (which erupted in 2010) was the directors' favorite spot. It was also the place where the crew had to stifle their laughter when the guys lit up on camera. "I really got the giggles when they smoked pot," says Stephens.

SELJAVALLALAUG



GEOTHERMAL POOL

Colin lets out a Tarzan yelp while swimming solo in the peaceful natural spring. "Paul was a little disturbed because there was some slimy algae floating there," says Katz. "But once you're in, it's so pleasant. He couldn't help but enjoy himself."



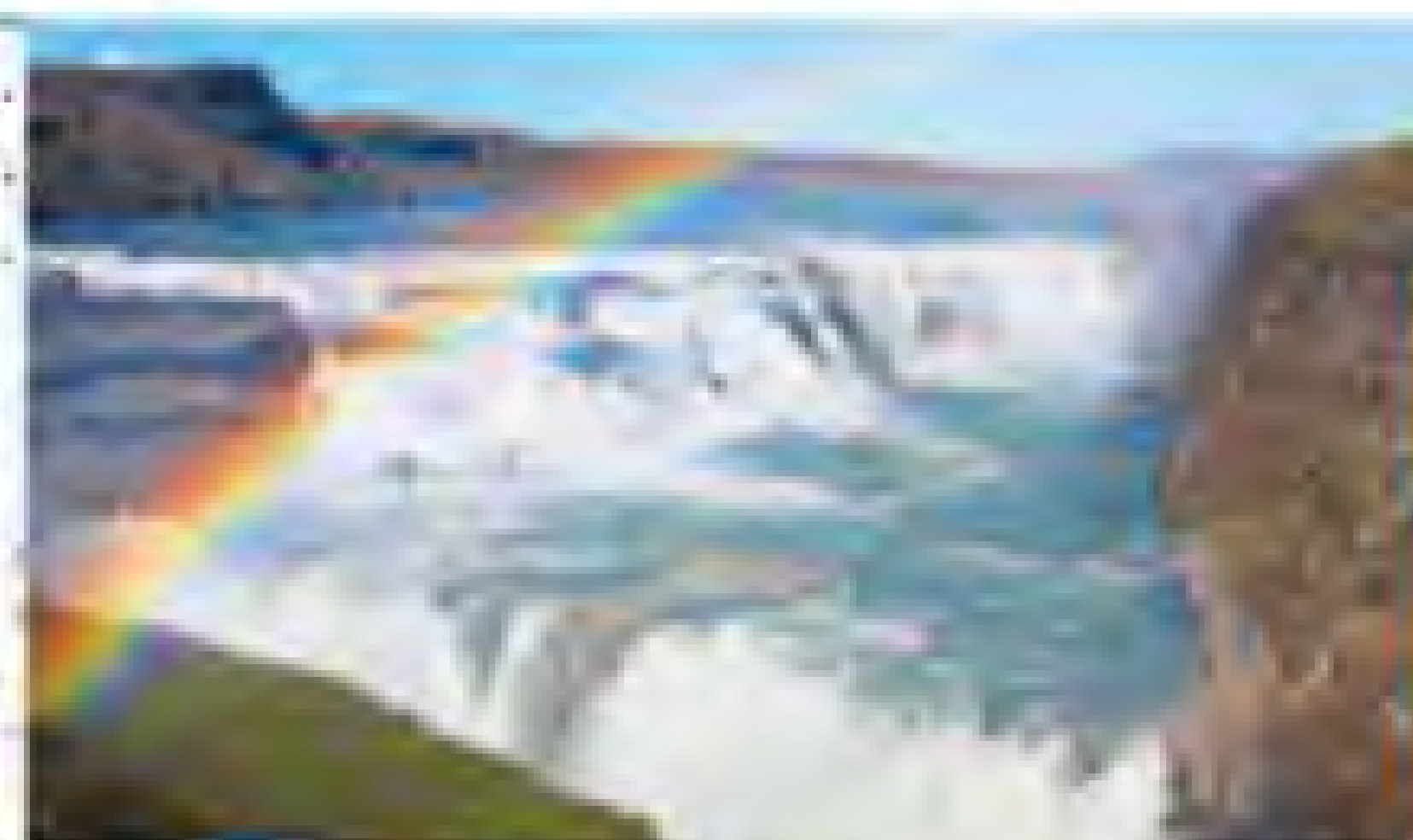
LANDMANNALAUGAR



HOT SPRINGS

The pair travel deep into the wilderness to camp out, pop some popcorn, and talk about life and retirement. "Humans look so small here, and it feels prehistoric with the steam rising off the hot water," says Eenhoorn.

GULLFOSS



GULLFOSS WATERFALL

"You can't be at Gullfoss without being in awe of nature's might," Eenhoorn says. "So much water and power all in a majestic rugged setting." Adds Nelson poetically: "It was like angels pissing on your tongue."

JÖKULSÁRLÓN



GLACIAL LAGOON

In one stunning sequence, the travelers stumble on this natural marvel. "It looks so remote, but it's right off the main road," says Katz. "We really wanted to make it feel like they were at the edge of the world." Eenhoorn adds: "The only sound you hear is the ice breaking up. It was a spot to contemplate your place in nature."

VÍK



BLACK BEACH

Here, the duo shot a goofy dance party that is a high point in the film, but a low one during production due to strong wind. "We're drinking orange pop and golly, we could hardly breathe without the sand going in our noses, our mouths, and our eyes," says Nelson.

Boyhood

STARRING Ellar Coltrane, Ethan Hawke, Patricia Arquette

DIRECTED BY Richard Linklater

R, 2 HRS., 44 MINS.

By Chris Nashawaty

Richard Linklater's astonishing new film, *Boyhood*, was shot over a dozen years beginning in 2002. The movie's magic trick is that every 12 months or so Linklater gathered the same actors for a few days to check in on their characters' lives, ultimately weaving an intimate and affecting coming-of-age tapestry of a young Texas kid named Mason (Ellar Coltrane). Like Michael Apted in his *Seven Up!* documentary series, Linklater makes you feel as if you're watching a photograph as it develops in the darkroom. It's only at the end that you realize you've just seen a child slowly come into focus as a young man.

As Mason's time-lapse journey begins, he's an adorable, innocent 6-year-old boy with a mop of sandy brown hair doing what 6-year-old boys do: watching cartoons, gawking at a lingerie catalog, being tortured by his older sister (played by the director's daughter, Lorelei Linklater). But then we meet his divorced parents (Ethan Hawke and Patricia Arquette, both remarkable), and we catch a glimpse of Mason's inner sadness. He hears each shouting match, sees each passive-aggressive gesture, and internalizes them. About every 10 minutes, the movie jumps ahead and Mason changes slightly—his hair is longer (or shorter), his voice lower. Linklater has smartly chosen not to make any one chapter too profound or eventful (although one with an abusive, alcoholic stepfather is a doozy). He taps into the rambling naturalism of his *Before Sunrise*, *Before Sunset*, and *Before Midnight* films to show how the events that define us are sometimes the most banal, like a father-and-son campfire conversation about *Star Wars*.

By the end of *Boyhood*, it's clear how lucky Linklater was to find Coltrane. And vice versa. There's an unfakable curiosity and vulnerability behind the young actor's dreamy, half-mast eyes. He makes you not only care about Mason but ache for him, and pray that everything will turn out okay...even after Linklater's camera stops rolling. **A**



Ellar Coltrane

Toni Collette, Imogen Poots, Pierce Brosnan, and Aaron Paul in *A Long Way Down*



➔ Also Playing

Affluenza

NR, 1 HR., 24 MINS.

It's better going into Kevin Asch's (*Holy Rollers*) second directorial effort *not* knowing it's a recession-era retelling of *The Great Gatsby*—that's one less way for it to disappoint. Fisher (Ben Rosenfield) leaves his ordinary life behind to stay with his ultrarich uncle (Steve Guttenberg) on Long Island, where his cousin (*Transformers: Age of Extinction*'s Nicola Peltz) introduces him to a

Happy Christmas'
Anna Kendrick



crowd of moneyed, unsupervised teens who are into drugs, drinking, and fluid sexuality. The generational conflict—overly ambitious parents and their disaffected millennial children—plays so on-the-nose it almost seems like satire, but it's really just bad writing. (*Also available on iTunes and VOD*) **C-** —Stephan Lee

Happy Christmas

R, 1 HR., 22 MINS.

Jenny (Anna Kendrick) is the kind of person for whom irresponsibility comes naturally, and when she moves in with her brother (director Joe Swanberg) and his wife (Melanie Lynskey) post-breakup and pre-yuletide, it disrupts their lives in ways both bad and good. Swanberg's naturalistic, improvised

style—like Cassavetes but, like, with a lot more “likes”—lets the conflict come about organically, repeatedly putting the characters in situations to which they could react with clichés but instead go with something more empathetic and nuanced. That doesn't stop the movie as a whole from feeling a little slight, though, like a Christmas tree that isn't entirely

filled out. (*Available on iTunes and VOD; in theaters July 25*) **B**
—Keith Staskiewicz

A Long Way Down

R, 1 HR., 36 MINS.

A bright cast sparkles this uneven Nick Hornby adaptation about a quartet of suicidal strangers (Pierce Brosnan, Toni Collette, Aaron Paul, and Imogen Poots) who meet on a London rooftop one

New Year's Eve and quickly become a fractured family. With an ace troupe like that, there are affecting moments, to be sure. But the movie criminally wastes Sam Neill and Rosamund Pike in barely there supporting roles, and the picture has exactly two tones: grim and gooey. They do not coexist harmoniously. (*Also available on iTunes and VOD*) **C** —Jason Clark

All You Need to Know About Nicolas Cage's New Movie



- 1 **It's called *Rage*.** Cage's character, Paul, has a lot of it! Because...
- 2 **...he plays an ex-mobster** whose daughter is kidnapped and murdered.
- 3 **The movie includes this ludicrous exchange:**
Paul Did they use any weird slang? Did they sound like goombahs?
Missing daughter's friend I don't know.
Paul What did they smell like?

DVD & Streaming

Great movies to watch at home this week **BY JOE MCGOVERN**

Only the Lonely

In anticipation of its Blu-ray upgrade, we look back at the sweet 1955 classic *Marty*, starring Ernest Borgnine as the world's most unlikely romantic lead

MARLON BRANDO'S FIREBALL masculinity and James Dean's rugged hipster angst were the vogue of 1950s leading men when burly, gap-toothed Ernest Borgnine lumbered on screen as a gentle lonelyheart in *Marty* (1955, 1 hr., 30 mins., NR), available now on

Amazon Instant Video and later this month in an excellent HD transfer on Blu-ray. *Marty* is a Bronx butcher who lives with his mother and has given up on love: "Girls made me feel like I was a bug." But he drags himself to the Stardust Ballroom one Saturday night and meets Clara (Betsy Blair), a mousy schoolteacher nursing the injury of her latest brush-off. These two wounded veterans of the dating game spend the evening together, each half-expecting the other to cut and run. They part without even a kiss, but alive with the buzz of a new beginning.

Like its protagonist, *Marty* is soft in the middle. Based on a 1953 teleplay starring Rod Steiger, the film's script, from satirist-in-waiting Paddy Chayefsky (*Network*), feels over-calculated, and Delbert Mann's direction is pedestrian.



Ernest Borgnine and Betsy Blair

Yet the movie's elegiac tone and its heart for the underdog still echo six decades later. *Marty* and Clara are god-parents to a jumble of unglamorous but cute schlubs, including James Gandolfini in last year's splendid *Enough Said* (see sidebar). In *Marty*'s last scene, the hero screams, "She's a dog and I'm a fat, ugly man!" But it's no longer a wail of self-pity. It's triumphant. The secret to *Marty*'s success—it was a box office smash and won Oscars for Best Picture and Actor—is its unorthodox warmth. We don't cheer at the end simply because a clumsy guy finds romance with a shy girl. We cheer because we're all clumsy and shy and romantic too. **B+**

5

**MORE YOU
MIGHT
ALSO LIKE**



MOONSTRUCK

1987
Cher won an Oscar for this wondrous romantic comedy about a cynical widow swept off her feet by a hot-headed baker (Nicolas Cage) who just won't "Snap out of it!" **A I**



SIDEWAYS

2004
As a high school teacher on a vineyard tour in California, Paul Giamatti plays a quintessential grump who gets love-drunk by a speech about the poetry of wine from Virginia Madsen. **A I**



WALL•E

2008
In Pixar's bravura modern classic, a lonesome trash compactor on a decimated Earth finds himself smitten with an egg-shaped robot named (per his verbiage) EVE-aaaaaa. **A I**



WEEKEND

2011
Over the course of two wistful days, a semiclosed British man (Tom Cullen) falls for a spirited artist (Chris New) in this tender reverie directed by Andrew Haigh (HBO's *Looking*). **A I N**



ENOUGH SAID

2013
In one of his last—and best—roles, the big-teddy-bear-like James Gandolfini stars as a lovable lummo who hits it off with a neurotic masseuse (Julia Louis-Dreyfus). **A I**

KEY **A** = Amazon Instant Video **I** = iTunes **N** = Netflix instant viewing



Michael Sheen and Lizzy Caplan

Masters Of Sex

Premieres July 13, 10 p.m.

SHOWTIME

By Melissa Maerz

NO ONE WATCHES *Masters of Sex* for the sex. That's what was so brilliantly subversive about its first season. Sure, you could tune in to find Dr. William Masters (Michael Sheen) and Virginia Johnson (Lizzy Caplan) ordering dewy-skinned beauties to strip down and hook up—all in the name of science. But for all its late-night-cable allure, the 1950s drama was best when it explored more chaste human connections, especially among the women of that era, who had to fight to be taken seriously with their clothes on. The conversations were so gripping that you'd be forgiven for watching the show in the opposite way most people watch porn, fast-forwarding through the naughty bits to get to the dialogue.

So it was disappointing to see *Masters of Sex* become a more conventional soft-core romance during last year's season finale, when Dr. Masters confessed his love for Virginia in the middle of the pouring rain, just like a Taylor Swift song. That relationship continues to drive the second season. After Bill takes a new job at a different hospital, Virginia must choose between asking for her position back and standing by Dr. DePaul (Julianne Nicholson), whose cancer is getting worse. Masters and Johnson are still

conducting “research” outside the lab, and the boss is falling deeper for his former secretary, who isn’t so sure what she wants. One episode takes place entirely inside their hotel room, where they occasionally break from snogging to watch a boxing match. The metaphor is boneheadedly obvious: “It almost looks like love, doesn’t it?” Virginia asks. “They reach for each other and hold on.” And when Virginia reveals that a long-ago breakup led to her no-strings-attached approach to sex—to avoid another broken heart—the armchair psychology feels like a cheat. This is a woman whose life is already full with children and career ambitions. Isn’t it possible that she just doesn’t *need* a boyfriend? *Masters* may be set in the 1950s, but its politics don’t need to live there as well.

Luckily, the conversations between the women are just as juicy as last season. At one point, Dr. Masters points out that vulnerability can be a strength in boxing, and for these ladies, that’s true in life, too. Dr. DePaul must decide how to keep doing her job without telling anyone that she’s sick, and her straight



Caitlin FitzGerald

talk with Virginia makes this cold doctor even more sympathetic. Former prostitute Betty (Annaleigh Ashford) tries to get a young woman who’s sleeping around to stand up to her slut-shaming mother. And Libby Masters (Caitlin FitzGerald) hires some help, which results in a fascinating struggle with her husband and her nanny (Keke Palmer). Maybe that’s the reason this drama isn’t really about sex. Sex isn’t even about sex, as *Masters* so smartly shows. It’s about power. **B+**

The Name Game

It’s not just parents taking naming notes from *Game of Thrones* (peekaboo, baby Aryas!). The HBO hit has also become an inspiration for series creators in search of a memorable title. With the latest soundalike, Bravo’s *Game of Crowns*, debuting July 13 at 9 p.m., we round up the namesakes—and which Westeros residents would be fans. —MARC SNETIKER



GAME OF CROWNS BRAVO

PREMISE Pageant wives balance the struggles of marriage with the stress of choosing the perfect outfit for the swimsuit competition.

THRONES MATCH Competitive moms conquering obstacles in order to reign supreme? As if **Cersei Baratheon** hasn’t already bought a case of Riesling and set her DVR season pass.



GAME OF ARMS AMC

PREMISE Five regional arm-wrestling clubs take viewers inside the underground world of bicep brawling.

THRONES MATCH Certainly the Mountain would be a fan, but **Jaime Lannister** is more likely the target audience here. (Maybe Bronn and the Kingslayer will tackle this combat sport after the sword-fighting lessons are over!)



GAME OF STONES DISCOVERY

PREMISE “Extreme gem hunter” Don Kogen searches the planet for rare and precious rocks.

THRONES MATCH It’s a multiscreen experience for **Lady Olenna**, Westeros’ resident jewelry expert and closeted gemologist (probs). She’s watching, tweeting, and attending Chromic-Con.





ROLE CALL

Tony Goldwyn's Many Talents

A seasoned director, producer, and actor, Goldwyn has had anything but a typical Hollywood career. As the 54-year-old settles into the director's chair once again for the debut of WE tv's *The Divide* (July 16, 9 p.m.), we chat with him about his wide-ranging résumé. —NINA TERRERO

ST. ELSEWHERE 1987

Producers Bruce Paltrow and Tom Fontana—whom Goldwyn met while doing theater on the East Coast—helped the feather-haired actor land one of his first TV roles. “I was so frigid—I was like a board of wood,” laughs Goldwyn, who played an expectant father. But as he notes, “I got to work with Denzel Washington and Alfre Woodard, which was incredible.”

GHOST 1990

Goldwyn credits his first major film role—as villain Carl Bruner—with helping him find his footing. “I’d been an actor for five or six years, but I felt like I wasn’t getting any traction,” he says. “At that moment I was thinking, ‘I can’t do

it anymore.’” *Ghost* set designer Jane Musky, who happens to be Goldwyn’s wife, urged him to pursue the part. “The assistant in my agent’s office said, ‘Dammit, I’m going to get you in on that.’ He got me an audition.”

TARZAN 1999

Goldwyn voiced the title role in Disney’s animated feature. It’s a part he was motivated to take thanks to *The Boys*

(Clockwise from left) With Patrick Swayze in *Ghost*; directing *Conviction*; with Kerry Washington on *Scandal*; *Tarzan*



Next Door costar Nathan Lane’s turn as Timon in *The Lion King*. “He did the character for my 5-year-old, who just died,” recalls Goldwyn. “I thought, ‘I have to do one of these.’”

A WALK ON THE MOON 1999

Starring Diane Lane and Viggo Mortensen as unlikely lovers who meet during the summer of ’69, Goldwyn’s feature-film directorial debut—which he also produced—fueled his interest in behind-the-camera work. “I started looking for projects to produce, and then fell in love with this script,” Goldwyn says. “[I] was afraid to give it away to someone because I thought they’d screw it up, so I did it. I never intended to become a director.”

SCANDAL 2012–PRESENT

Playing decorated (and deplorable) President Fitzgerald Grant opposite Kerry Washington, Bellamy Young, and Jeff Perry “challenges and excites” Goldwyn. “Getting to go to work every day with these incredible actors, it’s just like an adrenaline rush,” he says. “Then you add to that [Shonda Rhimes’] writing, which is always so surprising. We never know what’s going to happen.” Goldwyn’s pulled double duty on the series as a director, but just don’t ask him to choose one passion over the other. “I would be really unhappy if I couldn’t be an actor. [But being] a director, I could never give that up.”

THE DIVIDE 2014

The series—co-created and executive-produced by Goldwyn—follows a legal caseworker (Marin Ireland) and a district attorney (Damon Gupton), whose paths negotiating the criminal justice system were partially inspired by the 2010 film *Conviction* (which Goldwyn directed). “The more I got involved with the Innocence Project through that film, the more I realized how common these stories are and how every one is so dramatic,” he says. “We’re really more interested in the people than the typical crime drama.”

Your Guide to *Deadwood*

Follow this comprehensive road map into the city limits of HBO's 2004–06 gunslinging series. —JAMES HIBBERD

▶ WHAT IT'S ABOUT



To quote Al Swearengen, the killer kingpin of a certain Dakota Territory gold-rush town: "Welcome to f---ing Deadwood!" The spectacularly profane HBO cult fave spanned three seasons of muddy drama set in the 1870s (and loosely based on historical record) but was cut short by network hoopleheads in 2006. For the uninitiated: Imagine crossing the grubby criminality of *Sons of Anarchy* with the gymnastic obscenities of *Spartacus*, overseen by an alternate-universe version of *Justified*'s Raylan Givens. Pour those whiskey shots, and let's join the *Deadwood* fandom by bingeing on all 36 episodes, featuring creator David Milch's gorgeously constructed (if sometimes completely inscrutable) dialogue, top-shelf acting, and merciless outlaw action.

▶ KEY PLAYERS



Al Swearengen
Ian McShane

The town's unofficial boss man. Runs the Gem saloon/brothel while terrorizing his enemies (and mesmerizing viewers).



Seth Bullock
Timothy Olyphant

The perfectly postured, ferociously angry ex-sheriff moves to Deadwood to open a hardware store, yet can't resist the pull of his former profession.



Alma Garret
Molly Parker

The laudanum-sipping widow of a wealthy prospector finds herself the owner of a gold claim that's equal parts dangerous and profitable.



Cy Tolliver
Powers Boothe

The growling, psychotic owner of the Bella Union saloon, who makes Swearengen seem like a reasonable man.



Wild Bill Hickok
Keith Carradine

The weary gunslinger just wants to drink and play poker, but is haunted by his unwanted fame and past deeds.



E.B. Farnum
William Sanderson

Swearengen's much-despised servile gofer, and owner of the Grand Central hotel.

NOTABLE ALUMNI



Anna Gunn
The *Breaking Bad* actress recurs as Bullock's long-suffering wife.



Garret Dillahunt
The *Raising Hope* actor plays two different murderous characters.



Sarah Paulson
The *American Horror Story* queen reigns as an icy teacher.



Nick Offerman
Four words: Ron Swanson full frontal.

▶ THE SEASONS

SEASON SUMMARY	MUST-WATCH EPISODE	SKIPPABLE EPISODE
Season 1 Swearengen and Bullock vie over Garret's lucrative gold claim.	"Sold Under Sin" The finale has Bullock embracing his professional and romantic destiny, and Swearengen becoming an angel of mercy.	"No Other Sons or Daughters" One of the slower-moving hours.
Season 2 Civic leaders jockey for influence as Deadwood seeks annexation so all those gold claims can be declared legal.	"A Lie Agreed Upon, Part I" The deftly directed premiere brims with energy and wit, climaxing with the Swearengen/Bullock fight we've been waiting for.	"Requiem for a Gleet" Unless you really want to see the grotesque outcome of Swearengen's kidney-stone blockage.
Season 3 Sinister mine mogul George Hearst (Gerald McRaney) employs vicious methods to bring the town's rival factions under his control.	"The Catbird Seat" A heart-breaking death rallies the town against Hearst, and some measure of revenge is exacted.	"True Colors" A dull hour is punctured by a Deadwood walking tour with the show's most tiresome character (Brian Cox's windbag theater promoter).

▶ WHEN YOU'RE DONE

Yup, that's it. No, the ending is not satisfying. *Deadwood*'s story concludes as abruptly as the lives of so many of its residents: The third season builds to an open war between the town's leaders that never materializes. HBO axed the modestly rated series, then agreed to produce a pair of two-hour movies that never happened. Appropriately enough, the show's final line is Swearengen musing about a character's grief when there are no words that can truly console: "He wants me to tell him something pretty."

Total run time 1,911 minutes



Budweiser

LABOR DAY WEEKEND
AUGUST 30TH & 31ST

LOS ANGELES

GRAND PARK

IMAGINE DRAGONS JOHN MAYER
JUANES WEEZER KENDRICK LAMAR
RISE AGAINST STEVE AOKI AFROJACK
SUBLIME WITH ROME • METRIC • CAPITAL CITIES
CHANCE THE RAPPER • CYPRESS HILL • GARETH EMERY
R3HAB • SCHOOLBOY Q • WOLFGANG GARTNER
BORGORE • DVBBS • 12TH PLANET • YG • MUTE MATH
RITA ORA • NIPSEY HUSSLE • DR. DOG • TERRAPLANE SUN
ZZ WARD • CLASSIXX • HIT-BOY • DJ MUSTARD
AB-SOUL • ISAIAH RASHAD • JAY ROCK • SZA • YELLOW CLAW
GRITS & BISCUITS • WILL SPARKS • WAX MOTIFF • CUT SNAKE
GRANDTHEFT • SCAVENGER HUNT • A TRIBE CALLED RED

PHILADELPHIA

BENJAMIN FRANKLIN PARKWAY

KANYE WEST KINGS OF LEON
TIËSTO PHARRELL WILLIAMS
THE NATIONAL STEVE AOKI
J. COLE • GIRL TALK • SPOON • CHROME0
CITY AND COLOUR • GRIMES • AWOLNATION
R3HAB • GARETH EMERY • DE LA SOUL • BAAUER
TOMMY TRASH • MAYER HAWTHORNE • KONGOS
THE NEIGHBOURHOOD • DANNY BROWN • HOLY GHOST
YG • PENGUIN PRISON (DJ SET WITH LIVE VOCALS)
3LAU • MIMOSA • WILL SPARKS • BIXEL BOYS
DESTRUCTO • BLEACHERS • DJ CASSIDY • CHERUB
CUT SNAKE • YOUNG & SICK • VACATIONER • KANEHOLLER



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What **to** Watch

A DAY-TO-DAY
GUIDE TO
NOTABLE
PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK



Danielle Schneider,
Casey Wilson,
and Tymberlee Hill

The Hotwives of Orlando

TUESDAY, JULY 15 | STREAMING | HULU

SERIES DEBUT

The *Real Housewives* franchise is already a parody of itself, but that doesn't mean it shouldn't be spectacularly spoofed in series form. With a cast that features Casey Wilson, Kristen Schaal, and Angela Kinsey, *Hotwives* follows six moneyed, self-obsessed, obnoxious friends (including one named Veronica Von Vandervon) who are busy infighting and out-Botoxing each other in central Florida. "They say there aren't great roles for women, but these are they," quips Wilson, a *Real Housewives* addict in real life. She plays socialite/wannabe widow Tawny St. John, who Wilson says is "launching an eyebrow extension company where your eyebrows go out to the side three feet. She's also very into charity. With Classy Canine, she's providing high heels for dogs in Orlando. They can't walk the hot streets in their bare paws. So Tawny's always giving back." —Dan Snierson

MONDAY JULY 14



Barbara Lacen
Keller removes anti-
Stacy Head signs

10-11:30PM*

Getting Back to Abnormal

PBS

The paradoxical political climate of post-Katrina New Orleans is the subject of this excellent doc chronicling the 2010 campaign for city council in which black minister Corey Watson ran against controversial white opponent Stacy Head (her barely contained tautness is an *SNL* impression waiting to happen). It's a sobering look at the reverberations of segregation, but *Abnormal* also offers a surprisingly lighthearted glimpse of the Big Easy's salty-sweet locals—especially Barbara Lacen Keller, Head's lovable aide and the film's pulsing heart. **A-** —Jason Clark *check local listings

SERIES FINALE

9-10PM

24: Live Another Day

Fox

Jack Bauer hurtles toward the end of another crazy day at work. Worst of all, it's already way too late to catch any happy-hour specials.

10-11PM

Under the Dome

CBS

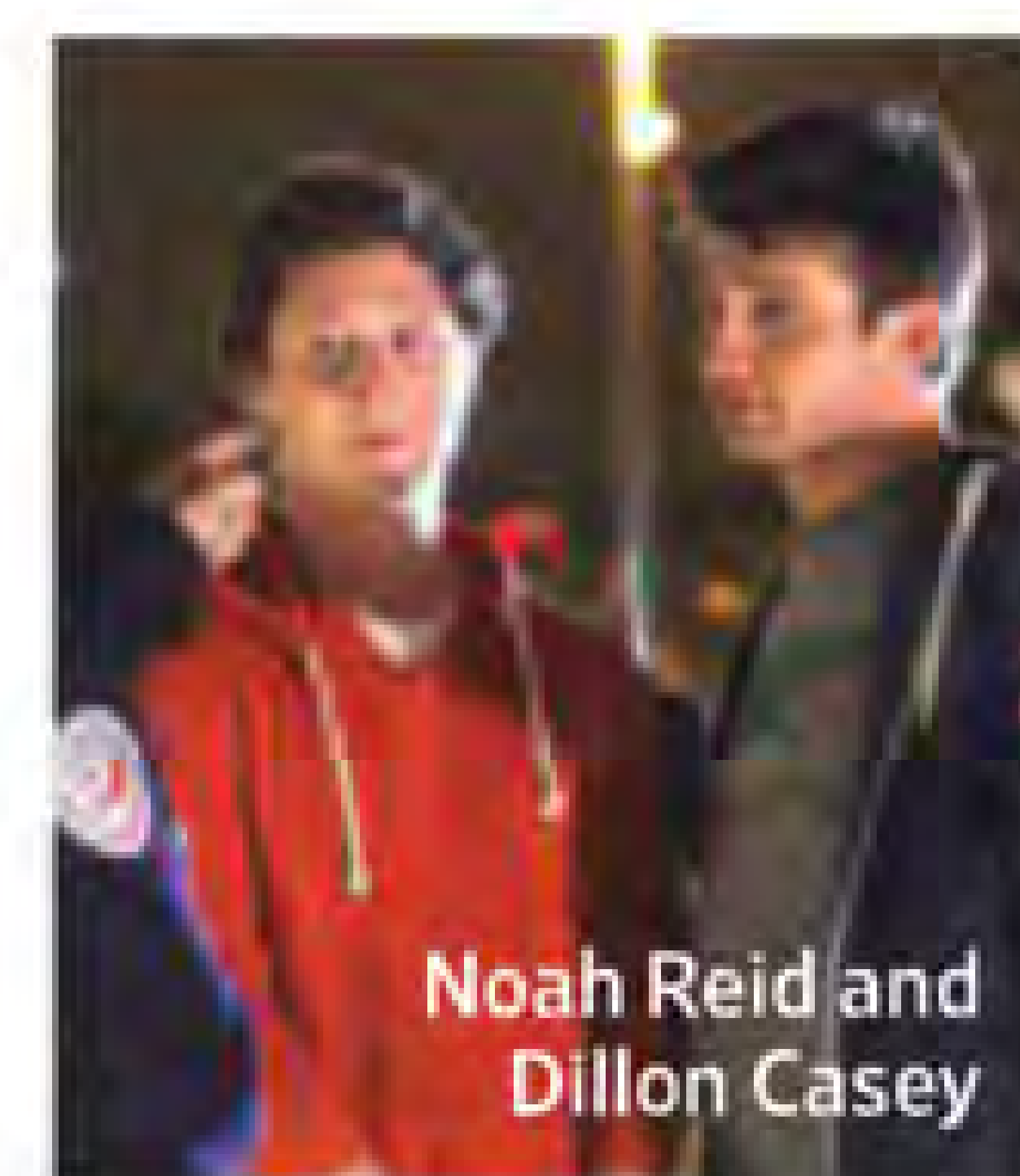
Dwight Yoakam guests as the town barber, Lyle. And, fittingly, the only style he knows is the bowl cut.

10-11PM

Teen Wolf

MTV

On the night of a full moon, uninvited guests show up at Lydia's lake house. You'd think by now, she'd consider the lunar cycle *before* planning her vacations?



Noah Reid and
Dillon Casey

SERIES DEBUT

8:30-9PM

Backpackers

The CW

Spontaneity, hyperbolic buddies, and drunk nights in Paris are crucial components of a good backpacking trip—but they're not enough for a good TV show. With no character development and too many plot jumps, *Backpackers* could use a rest stop.

D —Samantha Highfill

TUESDAY JULY 15



10-10:30PM
Drunk History
Comedy Central

Host Derek Waters turns the show's inebriated attention to the subject of American music, as slurred by writer-director David Wain, actor Eric Edelstein, and actor-writer Colton Dunn. Wain leads off with a dirty-martini-fueled recounting of the rise and fall of rock & roll impresario Alan Freed (played with goofy gusto by Jack McBrayer). Edelstein's story about the making of Kris Kristofferson succeeds because of comedian Jon Daly and Johnny Knoxville, who's clearly thrilled to be playing Johnny Cash. But it's *Parks and Rec's* Retta who wins top honors as hip-hop pioneer Sylvia Robinson, as described in Dunn's especially wasted retelling of the formation of the Sugarhill Gang. **B** —Kyle Ryan

SERIES DEBUT

9-10PM

Matador

El Rey

The show revolves around a DEA agent posing as a soccer star, so Americans will watch once every four years.

SEASON FINALE

10:01-11PM

The Night Shift

NBC

The hospital is overwhelmed thanks to an explosion at the fertilizer factory. (That's how doctors say, "There's a mess in the bathroom.")

VICE NEWS

DOES THE DRUG
TRADE RULE
TRINIDAD?

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Crime and Corruption in Trinidad

You

DON'T JUST WATCH
THE NEWS

YouTube / VICEnews + 452,368 Subscribers

WEDNESDAY JULY 16

SERIES DEBUT

9-11PM

The Divide

WE tv

Co-created by Tony Goldwyn, the drama examines issues (and scandals!) of race and politics through the eyes of a caseworker.

9-11:30PM

The 2014 ESPYs

ESPN

A bunch of jocks party with host Drake and presenters Cameron Diaz and Jessica Alba, because life isn't fair.



Lisa

11PM-MIDNIGHT

Virgin Territory

MTV

**SERIES
DEBUT**

Virgin Territory isn't exactly virgin territory (remember *Virgin Diaries*?), and there aren't many new revelations about why young people might swear off sex. Sassy Dominique is waiting until marriage. ("No ringy, no dingy!") Sensitive bro Kyle missed out on prime hookup years because his dad was sick. Mikaela hasn't found the right guy. And Lisa is a Christian, though she's about to lose her virginity to her fiancé. ("If I'm really tired, what way will make it done the fastest?" she asks her pastor.) But all are very likable, which is a worthy enough reason to watch—unless you're Lisa's fiancé. He doesn't have the hottest wedding night. **B** —Melissa Maerz

THURSDAY JULY 17

8-9PM

Hell's Kitchen

Fox

The final four get a surprise visit from their loved ones, who'll gently whisper, "Do not screw this up" into the contestants' ears.

9:30-10PM

Impractical Jokers

truTV

The guys pitch new mascots to die-hard baseball fans. "So, I know you guys love the Red Sox, but hear me out...what if they were the Boston Yankees?"

Aya Cash and Chris Geere



10:30-11PM

You're the Worst

FX

SERIES DEBUT Suggested alternate title: *Love in the Time of Cynicism*. Jimmy (Chris Geere) and Gretchen (Aya Cash) are jaded twentysomethings who meet not-so-cute at a wedding (he tells off the bride, she steals a blender) and, after four minutes and 10 seconds, launch into a sexathon. Both assuming theirs is a wham-bam arrangement, they, ahem, expose their deepest secrets and vulnerabilities to each other. It's in these moments that *Worst* is at its best. Unlike one-and-done films such as *No Strings Attached* and *Friends With Benefits*, this series has the time (and inclination) to really unravel the softening dynamic between its romantic atheists. This could be the start of a beautifully off-kilter courtship. **B+** —Lanford Beard

VICE NEWS

IS THIS THE NEW
FACE OF CANCER
RESEARCH?

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You

DON'T JUST WATCH
THE NEWS

Sloths Might Carry Next Superdrug

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**SERIES DEBUT**

10-10:30PM

Candidly Nicole

VH1

The coily self-aware Nicole Richie has the timing of a classic comedienne on her new series, which tags along as she does L.A.-y stuff, like take Ubers. Sure, it's mainly based on Richie's Twitter—but it's a really good Twitter. Plus, the swift pace and irreverent wit make it feel more sketch comedy than reality. **B** —Lindsey Bahr

SERIES DEBUT

9-10PM

Rush

USA

Tom Ellis plays Dr. William Rush, a "renegade physician" who does private work for L.A.'s elite—for a price. So think *House* meets *Ray Donovan*, because someone did.

9-10PM

Rectify

SundanceTV

Daniel crosses paths with an unusual entrepreneur. Oh, no, is the ShamWow guy on the loose again?

SERIES DEBUT

9-10PM

Dating Naked

VH1

Aw, man, but how will girls know I'm funny if I'm not wearing my "FBI: Female Body Inspector" T-shirt?

10-11PM

Pawnography

History

The game show, hosted by comedian Christopher Titus, features players competing for cash and coveted pawnshop items. See, Dad, I told you my X-Men pogs were worth something!

Kind of a Big Deal

9-9:30PM

Welcome to Sweden

NBC

Will Ferrell guest-stars as Will Ferrell, so it doesn't really matter what I type in this space, because you've most likely already made up your mind.



Nicole Richie

FRIDAY JULY 18



Ben Barrington, Dean O'Gorman, Tim Balme, Jared Turner, and Emmett Couling Skilton

10-11PM

The Almighty Johnsons

Syfy

A comic-bookish charmer from New Zealand, this import is a smart and salty breeze of geek fun. The varied males of the Johnson clan are incarnations of Norse gods, living on the DL among the Kiwis and waiting to regain their immortality and full powers. All hinges on head honcho Odin—ironically embodied in subdued young slacker Axl (the winsome Emmett Couling Skilton)—reuniting with MIA true love Frigga...unless maybe-mortal Gaia (Keisha Castle-Hughes) steals his heart first. *Johnsons* recalls *Buffy* in its wit, sharp undercurrents (dig the cheeky-deadly female deities questing to end the dominance of dunder-headed patriarchy), and endearingly lo-fi production. Caution, though: accents! **B** —Jeff Jensen

8:30-9PM

Girl Meets World

Disney

Riley gets Maya and Farkle to teach her how to flirt. No one knows more about matters of the heart than someone named Farkle.

10-11PM

Crossbones

NBC

Jagger visits an insane asylum in the hopes that a patient there can help defeat Blackbeard. Uh-oh, *Crossbones* has been a *Shutter Island* dream all along!

VICE NEWS

WHO WILL UNITE
THE PEOPLE
OF THAILAND?

COMMENT | SHARE | SUBSCRIBE

Thailand on the Brink

You

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SATURDAY JULY 19

8-9PM

Bad Teacher

CBS

In the second of two episodes, Meredith argues with the parents of the school's most gifted student. Yeah, why are they buying their kid so many gifts?

SERIES DEBUT

10-10:30PM

Daryl's Restoration Over-Hall

DIY

Best pun-based home-improvement show about a celeb since *This Old Shaq*.



Dave Vitalli

10-11PM

My Dysfunctional Family

CMT

Dave Vitalli could be called the EXTREME Supernanny. In tonight's episode, the buff and bald conflict-resolution specialist heads to Arizona to help a single mom who doesn't even know how many times one of her spoiled teenage daughters has been to jail, so obviously reality TV cameras are the best hope to confront this really dysfunctional family's issues. The only problem is that less than six hours after his arrival, both girls literally run away (one by foot, one by car) from the confrontation—or more likely the national humiliation. Vitalli makes original Supernanny Jo Frost look like a softy, even if his presence kind of only makes things worse. **B-** —Jake Perlman

SUNDAY JULY 20



David Alpay and Marley Shelton

10-11PM
The Lottery
Lifetime

SERIES DEBUT

Lifetime's solidly square drama is a timely-trendy piece of dystopian pop about reproductive rights and parental and gender identity, but it deserves to be better than it is. An ironic reinvention of Shirley Jackson's classic short story, *The Lottery* is set in a No Baby near future where infertility is an epidemic. Marley Shelton is a scrappy scientist who stumbles onto a fix, which slimeball politicians seize control of; a bland thriller ensues. Everything interesting—such as Michael Graziadei as a single father who sells himself to women desperate to get preggers—is quickly ground up by a clunky, wheezy conspiracy plot. It's a brazenly cloned *Children of Men*, raised dull. **C+** —Jeff Jensen

8-9PM
Wipeout
ABC

In an episode titled "Flush Hour," players brave such challenges as "The Johns" and "The Ball-hemoth." Sigh, I went to college...

9-10:15PM
The Musketeers
BBC America

After a rowdy night of birthday celebrations, Porthos wakes up to find a dead body next to him. Based on Alexandre Dumas' lesser-known story *Le Hangover*.

VICE NEWS

WHO WILL HELP
SOUTH SUDAN
FIND PEACE?

COMMENT | SHARE | SUBSCRIBE

Ambushed in South Sudan

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DON'T JUST WATCH
THE NEWS

Teresa Giudice

8-9PM
The Real Housewives of New Jersey
Bravo

Season 6 of the Garden State edition is off to an explosive start as Joe and Teresa Giudice confront their ongoing legal drama during (when else?) Christmas. Daughter Milania is also featured in more mouthy moments than usual, which raises the question: Can she get her own show already?

B —Nina Terrero

9-10PM
The Last Ship
TNT

Rachel's close to creating a vaccine, but first she must find monkeys to perform trials on. After that, she'll have to publish her findings in a peer-reviewed journal, and then seek FDA approval, and then...oops, everyone's already dead.

10-11PM
Masters of Sex
Showtime

Bill is told he can't bring Virginia to his new job. So they go fake-mustache shopping.

10-11PM
The Leftovers
HBO

It's the holidays, but the creepy Guilty Remnant cult members put their own twist on the season. We're guessing it's "Silent Night" on repeat?

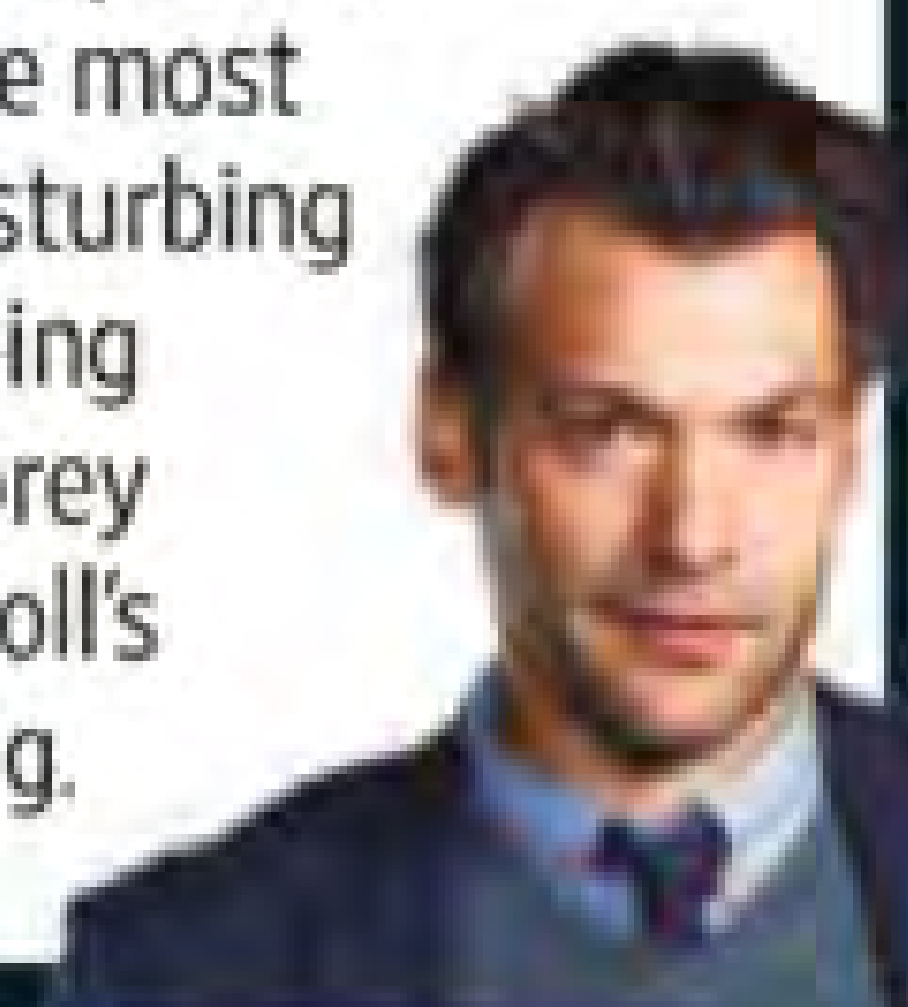
10-11PM
Halt and Catch Fire
AMC

Bosworth makes a sacrifice for the overall good of the team's PC program. I hope it's not *Minesweeper*, because then I'd have to actually, you know, work.

Hair Apparent

10-11PM
The Strain
FX

Characters who've been exposed to the virus begin exhibiting strange symptoms, the most disturbing being Corey Stoll's wig.



Music

Honey, you
look a little
drawn



Sia



1000 Forms of Fear
POP (RCA)
By Adam Markovitz

BEST TRACKS
CHANDELIER
A mega-watt
anthem

FAIR GAME
An off-kilter
confessional

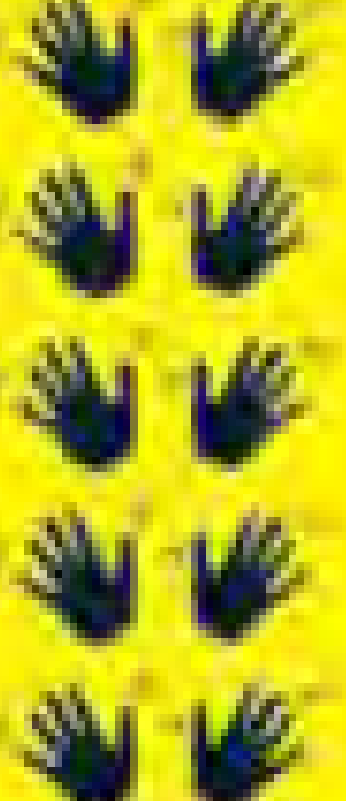
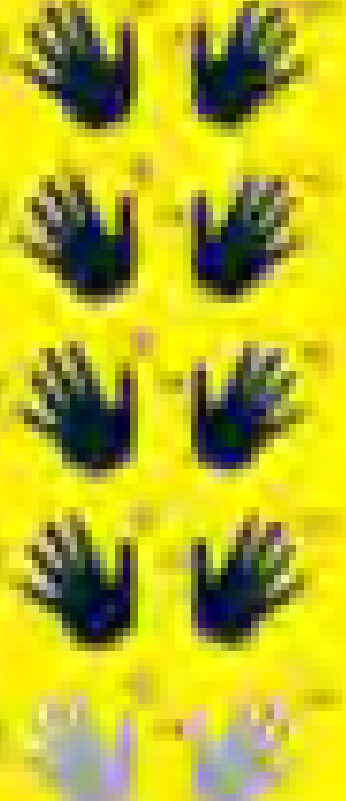
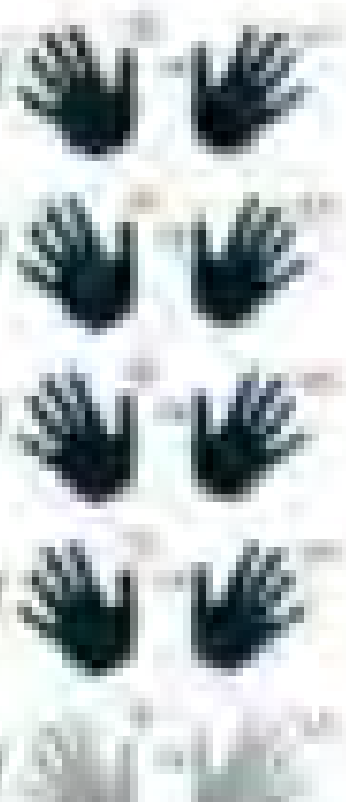
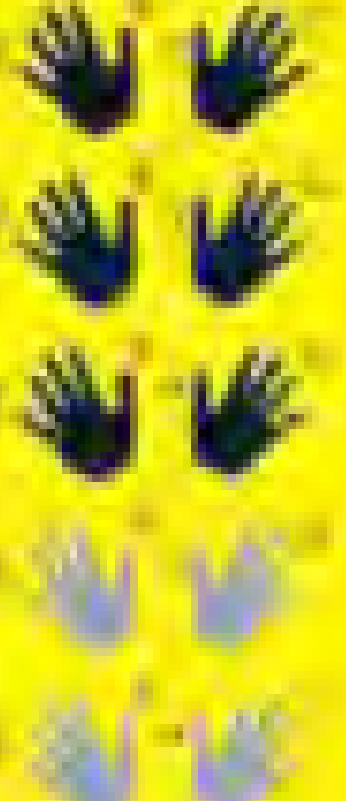
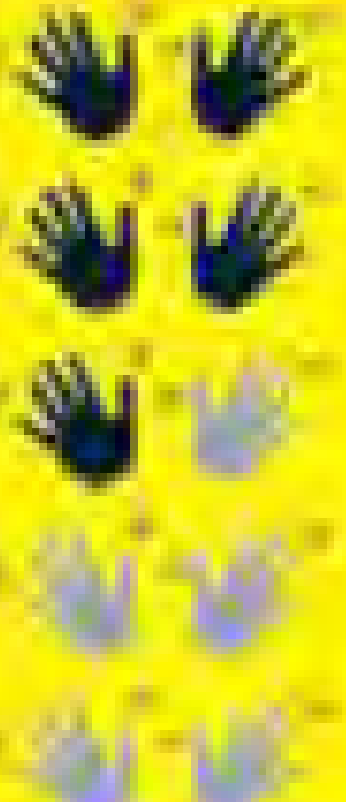
ONE OF THE best and weirdest experiments in the history of pop music is happening right now—not in some top secret A&R bunker but under our noses, in places as banal as YouTube and *The Ellen DeGeneres Show*. That's where Sia has appeared recently to perform her hit "Chandelier." Or more accurately, *hasn't* appeared: In the song's video, which has more than 45 million views, she sings unseen while a rubber-band-bodied tween in a Sia-style wig dances as her stand-in. On *Ellen*, the singer kept her back to the crowd, like a toddler in time-out. (On *Late Night With Seth Meyers*, Lena Dunham was her avatar.) After years of writing for other artists (Beyoncé, Rihanna, Britney), Sia knows the Faustian bargain of fame. But she wants it both ways—ubiquity for her songs, anonymity for herself. So with *1000 Forms of Fear*, she's decided to vanish in plain sight, forcing us to ask: In the pop universe, is it possible to be a star and a black hole at the same time?

If anybody can, it's Sia. *Fear* shows off her ear for stentorian melodies, her quirky way with lyrics ("I'm your groundhog/And I'm skating on thin ice," she sings on "Cellophane"), and her astonishing voice, with its unplaceable accent. (She's an Aussie, but in her top register she can sound like a Jamaican baby throwing a hissy fit.) Still, there's something missing. Maybe it's texture; all the heartbreak lyrics and Big

Choruses can get samey. Maybe it's freshness, since she's already farmed out her style to so many other acts. Or maybe it's the artist herself. *Fear* is less a self-portrait than a sketch of an Everywoman. Sia's happy to bare her heart and soul in broad strokes—just as long as she never has to show her face. **B**

On Broadway: A Cast Album Roundup

The 2013-14 theater season is officially off the boards, but the original recordings for some of its biggest shows are still rolling out. Here's how eight major releases stack up, from best to (sorry, Idina!) worst. —MARC SNETIKER

SYNOPSIS	STANDING-O MOMENT	WHEN TO TAKE A BATHROOM BREAK	JUST LIKE BEING THERE?	RATING, IN JAZZ HANDS
THE BRIDGES OF MADISON COUNTY Jason Robert Brown's soaring adaptation of the 1992 novel about a small-town love affair.	"One Second and a Million Miles," the ravishing love duet destined to become a cabaret standard. 	Cross your legs for it all if you can. But if you really have to go, skip the unnecessarily dreary "Something From a Dream."	Absolutely. Though the show ended its run far too quickly, this fluid, gorgeous, and perfectly captured recording nearly puts you back in the theater.	
LADY DAY AT EMERSON'S BAR & GRILL Audra McDonald's exquisite homage to Billie Holiday in her final days just won the actress her sixth Tony. 	Holiday's signature ballad "God Bless the Child" is one of McDonald's finest moments; she disappears completely into the soulful vibrato of the iconic chanteuse.	The uptempo "Blues Break" almost seems made for it—the song syncs up with McDonald briefly leaving the stage. 	Yes, lover. Recorded live in front of an actual audience, <i>Day</i> re-creates the show's smoky dive-bar intimacy on disc, and nails the nuances of McDonald's haunting performance.	
HEDWIG AND THE ANGRY INCH Neil Patrick Harris revives the 1998 cult fave about a transgen- 	"Tear Me Down," Hedwig's high-adrenaline opening number and the show's best headbanger.	"Wicked Little Town (Reprise)," the sluggish emotional climax, doesn't quite register—on stage or off.	<i>Ja!</i> The pulsating score has always been the star of this show, even in its original-run days. Just turn up the volume to max, picture NPH in fishnets, and you're there.	
ALADDIN The 1992 animated flick is the latest Disney tale to fly from screen to stage. 	"Babkak, Omar, Aladdin, Kassim," a jubilant original written for the stage, captures <i>Aladdin's</i> euphoric dance breaks and clever wordplay. (So many hummus puns!)	Sorry, Jafar. Despite being sung by the film's original voice actor Jonathan Freeman, the villain's tango-inspired "Diamond in the Rough" needs polishing.	Magically close. Strong characters, sky-high orchestration, and the Genie's frenetic pop culture diatribes bring the Disney pixie dust.	
VIOLET Sutton Foster stars as a maimed girl searching for salvation. 	"Raise Me Up," a joyful gospel number that literally stops the show, and highlights the powerful vocalists in <i>Violet's</i> seasoned cast.	Unless you get a thrill from songs about the banality of playing poker, feel free to bypass "Luck of the Draw."	More than most. The inclusion of all 90 minutes of dialogue and music preserves the whole lovely Sutton experience on two worthy discs.	
BEAUTIFUL: THE CAROLE KING MUSICAL The tune-packed life story of singer-songwriter Carole King. 	"(You Make Me Feel Like) A Natural Woman," the show's Act 2 crowd-pleaser—and a pitch-perfect example of why Jessie Mueller deserved her Tony.	No offense to Carole, but good luck feeling the earth move during ho-hum covers of "Up on the Roof" and "You've Lost That Lovin' Feeling."	Not so much. <i>Beautiful's</i> plot is virtually absent on the over-glossed record, which forfeits the lush spontaneity so present in the show.	
A GENTLEMAN'S GUIDE TO LOVE AND MURDER 2014's Tony-walloping Best Musical.	"I've Decided to Marry You," the musical equivalent of a <i>Three's Company</i> episode, illustrates the production's madcap farce and shrewd rhymes.	Comic momentum comes to a standstill with "Inside Out" and "Sibella," droll ballads you won't even notice you missed.	It's easy to understand why this merry show took home four statuettes, but Jefferson Mays' feverish performance as eight ill-fated aristocrats suffers without the visuals.	
IF/THEN The <i>Sliding Doors</i> -like tuner penned specifically for Broadway diva Idina Menzel. 	Menzel's shining aria "Always Starting Over" will be your shower song for years to come.	Most of the show falls flat due to repetitive, clunky lyrics. (Honestly, how many ways can you say "what if"?)	Eh/No. The troubled score works better as a stand-alone record than it does on stage. But it's probably best for giving <i>Frozen</i> and <i>Rent</i> a well-earned break on Menzel superfans' playlists.	

THE BRIDGES OF MADISON COUNTY: JOAN MARCUS/AP IMAGES; LADY DAY AT EMERSON'S BAR & GRILL: EVGENIA ELISEEVA; HEDWIG AND THE ANGRY INCH, VIOLET, BEAUTIFUL: THE CAROLE KING MUSICAL, IF/THEN: JOAN MARCUS (4)



RECORD SHOPPING WITH

Jack Antonoff

The guitarist for multiplatinum rockers fun. has a new debut with his side project, Bleachers, and a sunny Saturday to spend perusing vinyl with EW. —RAY RAHMAN

THE TIME

10 a.m., June 21, 2014

THE SCENE

Permanent Records
in Brooklyn

"I could probably name thousands of albums that I want," Jack Antonoff muses, sifting through the stacks at Permanent Records in Greenpoint, Brooklyn (just blocks, coincidentally, from Café Grumpy, where his girlfriend, Lena Dunham, pretends to work on HBO's *Girls*). Luckily, the 30-year-old fun. guitarist and vinyl junkie kept his focus on a select few, including vintage punk favorites and a Boss classic, and reflected on the role they've played in his musical education. One title Antonoff couldn't find? His own band Bleachers' debut, *Strange Desire*, out July 15. "That, I desperately want," he says. "It's coming!"

► **BELLE & SEBASTIAN, IF YOU'RE FEELING SINISTER AND THE BOY WITH THE ARAB STRAP**

"Both those albums are very linked with memories of being on the road for the first time. I was 16, I borrowed my parents' minivan. We went all the way to Florida and Texas and made a combined \$300. We got paid in corn dogs in Mobile, Alabama. We were

playing, like, anarchist bookshops and s---holes; it wasn't about the shows, 'cause the shows were almost nonexistent. But I just really fell in love with it."

► **BRUCE SPRINGSTEEN, TUNNEL OF LOVE**

"New Jersey is an interesting place, and I just am starting to realize this now that I'm a little bit older and I've seen more. Growing up five miles outside of the greatest city in the world, you always feel like you're on the outside, looking into the window of the party. I started going to [Manhattan's Professional Children's School], and the kids I met had done all the drugs, had all the sex, seen all the bands. By the time they were 15, they were over it, and I was still so excited to be there and be a part of it. I think Springsteen embodies that.... There's this underdog quality, but also this pride and hope and passion."

► **SPOON, GA GA GA GA GA**

"I refuse to say all the *Ga*'s. [Laughs] I think 'The Ghost of You Lingers' is one of the most creative recordings I've ever heard in my life. The panning and the different kinds of reverb on [frontman Britt Daniel's] voice—it's so neat."

► **TOM WAITS, THE HEART OF SATURDAY NIGHT AND CLOSING TIME**

"These are two of my favorites of all time, particularly *Heart of Saturday Night*. It's this weird, lounge-y kind of album, and I don't know why it resonates so much with me. He's been through so many phases—no matter how his voice has changed or if it sounds like pirate music or jazz or whatever, at the core he's one of the greatest songwriters of all time. Which is probably why so many other artists have had number one Tom Waits songs and he hasn't."

► **OPERATION IVY, ENERGY**

"That's kind of the s--- I grew up on. I started buying vinyl records when I got into punk music, because in the punk scene in New Jersey, vinyl was more like a necessity than a luxury. People would make seven-inches because they were cheaper to make—it was just part of the culture. You'd have

[formative California punks] Operation Ivy and U.S. Bombs or whoever doing the split seven-inch. I started having tons of records, so I bought a record player, and it just started being this thing. And, you know, listening to records and buying vinyl is a totally different experience. It's not infinite, it doesn't exist forever, it doesn't exist in a cloud. You have to put it on the right way and you have to make sure the device you're on won't destroy it. You have to protect it. It's a much more personal experience. Not to knock the iPod culture, either. It's awesome to flip through a million things. But my favorite thing to do on my phone is to put it on shuffle. The problem with that is every fifth song is from a comedy album. [Laughs]"

► **FLEETWOOD MAC, TUSK**

"It was pretty much their failure record, but I think *Tusk* crushes *Rumours*. Artistically, it's just unbelievable. And you feel like you can hear Lindsey Buckingham unraveling. That song 'Not That Funny' I heard was about, like, his girlfriend at the time going to Disney World without him, and I just think it's the darkest, most incredible thing ever. *Tusk* is brilliant, front to back."

"GROWING UP, I WAS OBSESSED WITH MUSIC IN SUCH A NONDISCRIMINATORY WAY—I LOVED SALT 'N' PEPA AND SNOOP AND DR. DRE AS MUCH AS I LOVED SPONGE AND PEARL JAM AND NIRVANA."

Books

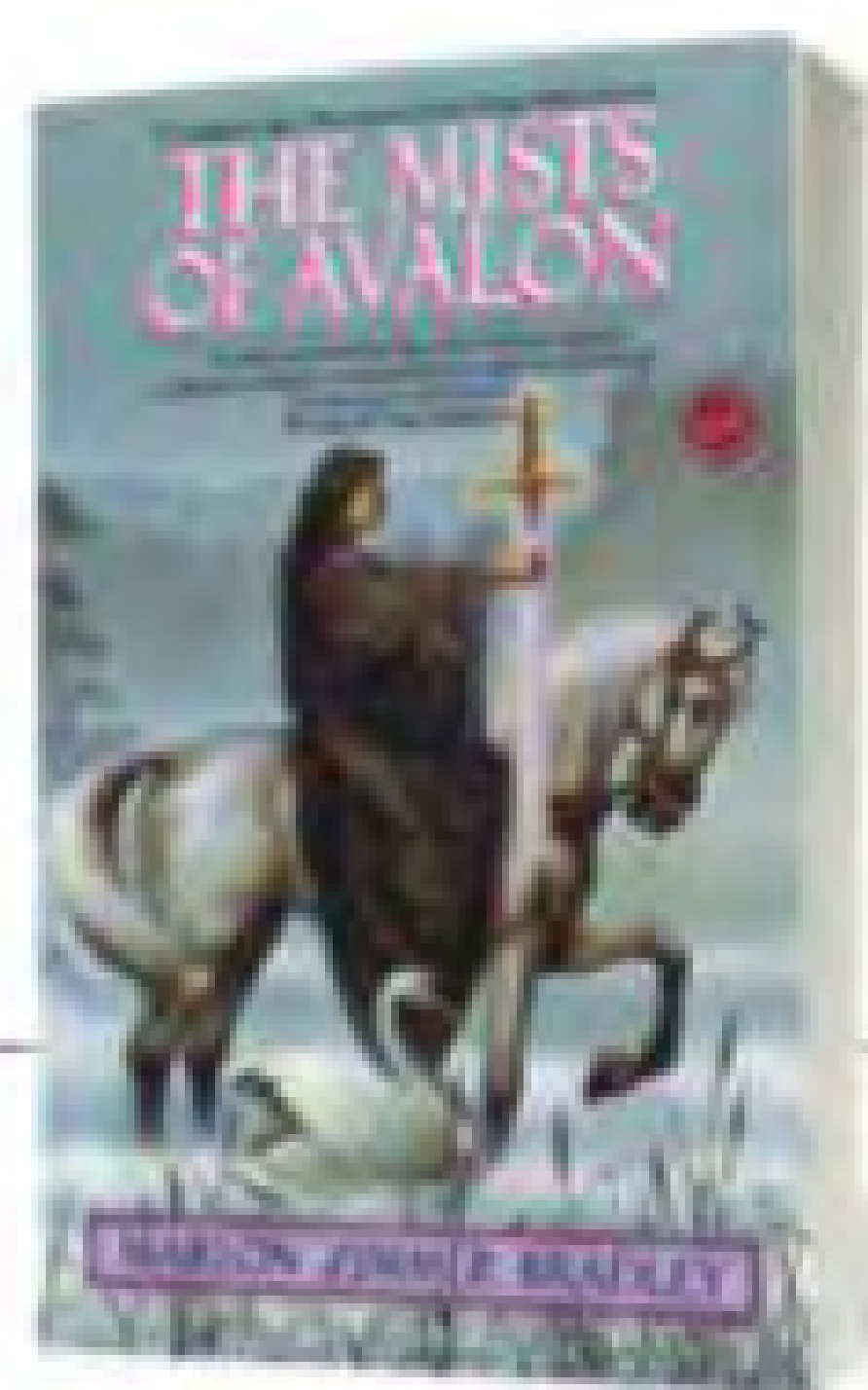


ESSAY

When Great Books Go Bad

What happens when you discover that one of your favorite authors may have committed horrific crimes?

By Tina Jordan



HERE'S A BATTERED dark gray hard-cover on the shelf outside my bedroom, long missing its jacket, its binding frayed and stained: Marion Zimmer Bradley's *The Mists of Avalon*, the fantastical, fabulous, epic retelling of the Arthurian legends from the point of view of the women, especially the priestess Morgaine. It's a novel I've turned to again and again, one that's gotten me through tough times by taking me completely out of my world and immersing me in another. It's on my desert-island list. I've given it as a gift more times than I can count.

And so, like others in the sci-fi/fantasy community, I was rocked last month when Bradley's daughter, Moira Greyland, accused her mother of sexual abuse in an

email to a friend. Greyland says her father was a convicted serial child molester but claims her mother was “far, far worse. She was cruel and violent, as well as completely out of her mind sexually. I am not her only victim, nor were her only victims girls.”

Bradley, who died in 1999, is not here to defend herself, but the evidence against her seems pretty damning to me. She was never accused, charged, or convicted, but she was named in a civil suit by one of her husband’s victims. In the depositions she gave for the case, she repeatedly asserts that very young teenagers are capable of making their own sexual decisions and admits that she knew her husband was sexually molesting young boys but did nothing about it. By the time I finished the last of these legal documents, the image of the author I’d revered flickered and vanished, mirage-like. I felt unsettled—not just about her, but about the book, too.

For me, that raised the question, Should we judge a piece of art by the artist? Is that fair? In the same way that I imagine long-time Woody Allen fans grapple with the accusations against him when they watch his movies, I sat down to reread *The Mists of Avalon* with trepidation. Could I still love this book, which has meant so much to me over the years? I was almost afraid to find out.

I sat down to reread *The Mists of Avalon* with trepidation. Could I still love this book, which has meant so much to me over the years?

Before this news came to light, I could open the novel at virtually any page and lose myself, once again, in the clamoring, knight-filled halls of Camelot or on the mystical isle of Avalon. Arthurian legends are notoriously dense, but Bradley spun the complex tale into a vibrant and mesmerizing page-turner (admittedly, a page-turner with a fair amount of sex). But when I picked it up this time, I grew increasingly disheartened as the pages flew by. Passages I’d read hundreds of times before leaped out at me in entirely new ways, freighted with revulsion: brother-and-sister sex, child brides sexually assaulted and beaten by their husbands, a little girl violently raped by an old man during an ancient Druid rite, a maiden “fresh and young, not fourteen” raped after a spring planting and fertility ritual. Not even halfway through the 876 pages, I set the book down. I felt sick. I also felt betrayed by an author I had admired for more than a quarter century.

This is where it gets complicated. Learning about Bradley’s past didn’t dim my literary opinion of the book: I still think *The Mists of Avalon* is a masterpiece. I’m grateful it was there for me. But I’ve discovered I’m not one of those people who can divorce the art from the artist. Reading Bradley’s work through this new filter made me queasy—and I won’t be doing it again.

Land of Love And Drowning

Tiphonie Yanique

NOVEL

By Stephan Lee



It’s a tired cliché to call a place a character, but in Tiphonie Yanique’s gorgeous debut, Saint Thomas in the U.S. Virgin Islands makes for a textured and fascinating protagonist. At the beginning of the novel, in the early 20th century, the island is in flux as it goes from Danish to American ownership. At the same time, sisters Eeona and Anette find their fortunes changing drastically when their father, Capt. Owen Arthur Bradshaw, who’s

something of a local legend, drowns in a shipwreck. The untouchably beautiful Eeona and the earthy but equally seductive Anette must evolve and fend for themselves as Saint Thomas becomes a tourist hot spot and their dead father’s secrets continue to haunt them at every turn—as we’re often reminded, it’s a small island. Yanique’s many artful touches—switched perspectives, deeply idiomatic dialogue, island folklore, strokes of magical realism—are so arresting that it’s easy to overlook the mastery involved in intertwining the history of a place and the lives of two unforgettable women. **A-**



All the News That's Fit to Paint

With tubes of gouache and fine-point brushes, Brooklyn artist Fred Tomaselli transforms the front pages of *The New York Times* into vivid art—and scathing social commentary. —TINA JORDAN



DEC. 22, 2010

In his intro to the book, art critic Lawrence Weschler describes Arizona senator Jon Kyl as he “veritably pullulates with the righteousness of his fist-pounding rage at the prospect of an arms control treaty with Russia.”



AUG. 31, 2005

Of his Hurricane Katrina art, Tomaselli writes, “So I found in this waterline of the drowned city of New Orleans—this terrible event—what I thought was an uncannily beautiful geometric-based abstraction; I used the flooded streets to guide me in making that.”



JULY 4, 2009

Tomaselli writes that he tries not to indulge in voyeurism, or “being entertained by the suffering of others...except when they deserve it,” such as Sarah Palin.



Love, Prey, Eat

Already a best-seller in the U.K., Natalie Young's *Season to Taste*—about a woman who cooks and eats her husband—hits U.S. stores this month. —STEPHAN LEE

Where did this very, um, unusual idea come from?

I'd been seeing this woman living alone in the woods in my head for a long, long time. When I lost my job at a magazine, I started to imagine what her life would be like and why she might be there. Then one day I was sitting having a cup of tea, and—no joke—it just popped into my head: *She's eating her husband.*

What kind of research did you do?

I went to a hospital in South London and watched several operations taking place with bits being removed from people's backs and bones being opened up to get a sense of the smell, feel, and look. I looked into cannibalism as well, but I got so depressed reading about colonists and serial killers that I had to put the books away.

What has the response been like in the U.K.?

I was surprised by how many divorced women, gay men, and other minority groups responded—there's something about overthrowing the patriarchy in here. So many people have said, “You turned me vegetarian” or “You got me through my divorce.” Obviously people don't want to murder their own and eat them, but for those going through really difficult situations, something was released in the reading of this book that brought some comfort. Which I know sounds bizarre.



Do Not Sell at Any Price

Amanda Petrusich

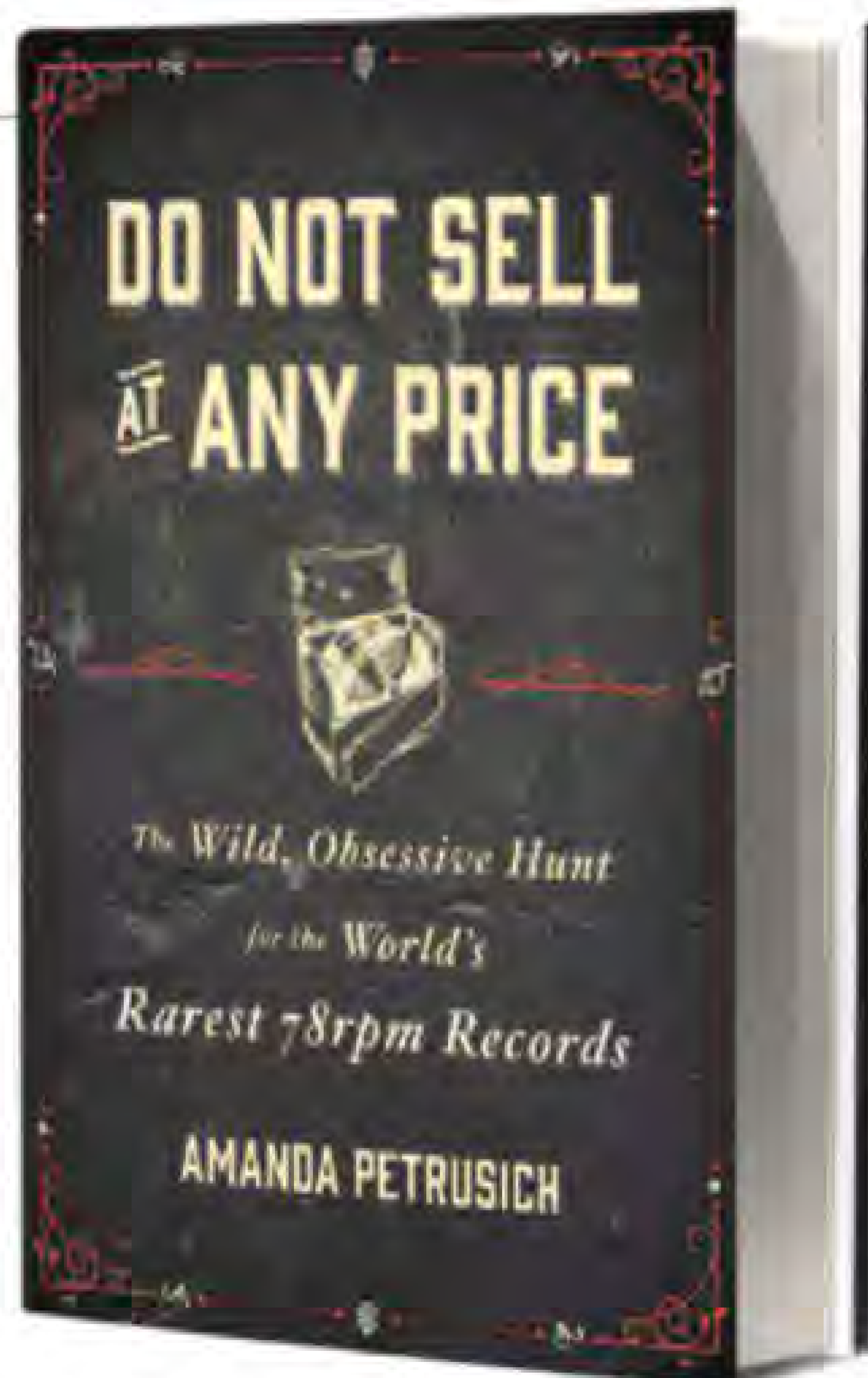
NONFICTION

By Ray Rahman



"The phonograph knows more about us than we know ourselves, for it retains the memory of many things which we forget, even though we have said them." Journalist and former EW contributor Amanda Petrusich employs the Thomas Edison quote midway into her book, and it doubles as a manifesto of sorts. *Do Not Sell* enticingly chronicles her immersion in a subset of record collectors—the devoted few who spend their lives searching for obscure jazz, folk, and blues 78s. These people are in it more for the sake of preservation than for any personal motive, though Petrusich gently, without pointing fingers, mentions both autism and OCD as she takes us on a ride-along through their world.

She too performs a sort of preservation here: Just as the men she writes about collect



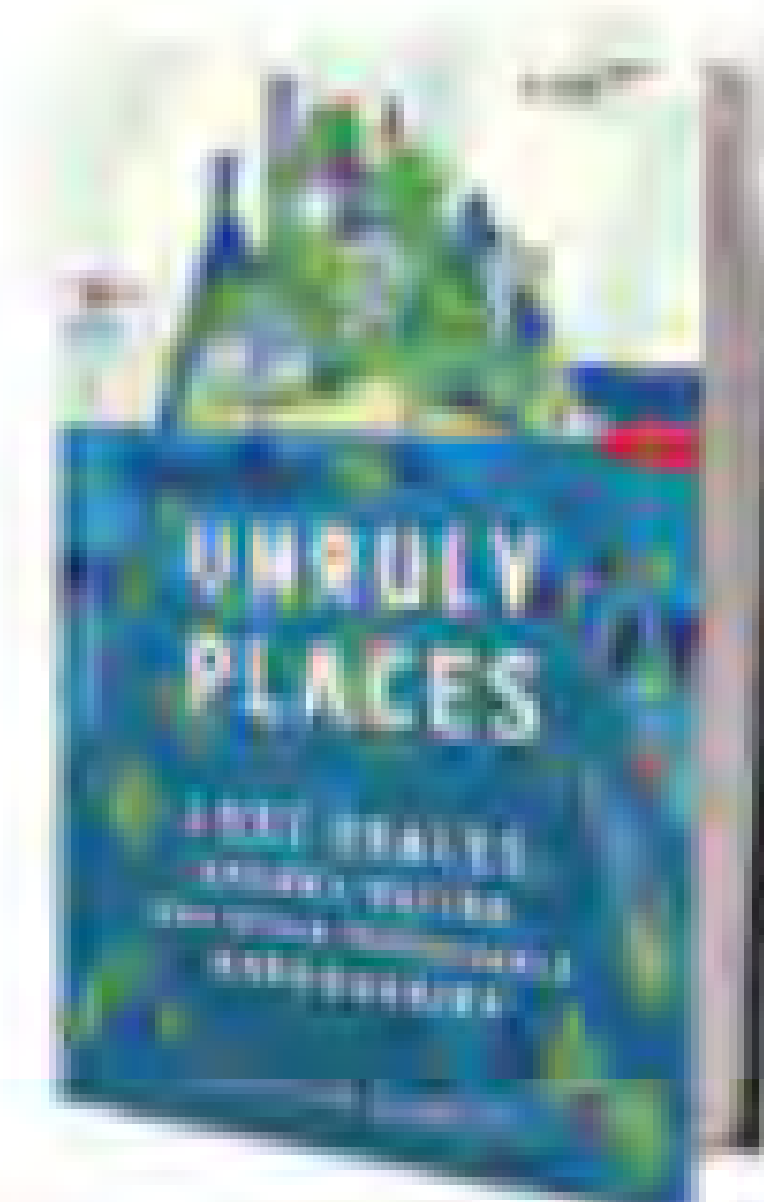
and catalog vinyls, she collects and catalogs the men themselves. Her compelling, finely drawn portraits of obsessives such as James McKune and Harry Smith amount to a rich study of "the old, weird America" combing through the dusty stacks at estate sales, flea markets, and record stores. **B+**

QUICK TAKES

Unruly Places

Alastair Bonnett

NONFICTION



Political unrest keeps borders and maps fluid, but as British academic Bonnett points out, land-

masses change just as often as ideologies do; seas swallow and regurgitate islands, entire cities are abandoned. *Unruly* overflows with amazing examples of the world's hidden places, but the most fascinating narratives—like the one about the ancient tunnel system that still lurks beneath Turkey—get short shrift. **B** —Kyle Anderson

The Girls From Corona del Mar

Rufi Thorpe

NOVEL



Lorrie Ann and Mia are best friends defined by their differences: Lorrie Ann is beautiful, serene, a rule

follower; Mia is fierce, with a recklessness that passes for bravado. Both end up pregnant before graduation, but it's sweet Lorrie Ann whose life is haunted by "the vultures of bad luck." *Girls'* raw, lyrical tone resonates—a gratifyingly honest dispatch from the battle lines of young womanhood. **A-** —Leah Greenblatt

Landline

Rainbow Rowell

NOVEL



Somehow, a magic phone that lets self-absorbed TV writer Georgie McCool call her husband 15

years in the past is *not* the most unbelievable thing in Rowell's novel. No, that honor belongs to the couple's problematic romance. Despite asserting that they never want to be apart, they can't make life together work. And no wonder: They're such unlikable characters! Fangirls, you may want to let this one go to voicemail. **B-** —Amy Wilkinson

HOT TITLES

NEW BEST-SELLERS



NONFICTION

THE MOST DANGEROUS BOOK

Kevin Birmingham

This biography of a novel (No. 13) details the story of James Joyce's modernist classic *Ulysses*, from its fraught creation to its sensational publication and critical reception.

HOW NOT TO BE WRONG

Jordan Ellenberg



The No. 14 book should get some kind of award for grabbiest title. Ellenberg, a number-crunching whiz, explains how the math you promptly forgot after graduation can help you better understand the world around you.

BLOOD FEUD

Edward Klein

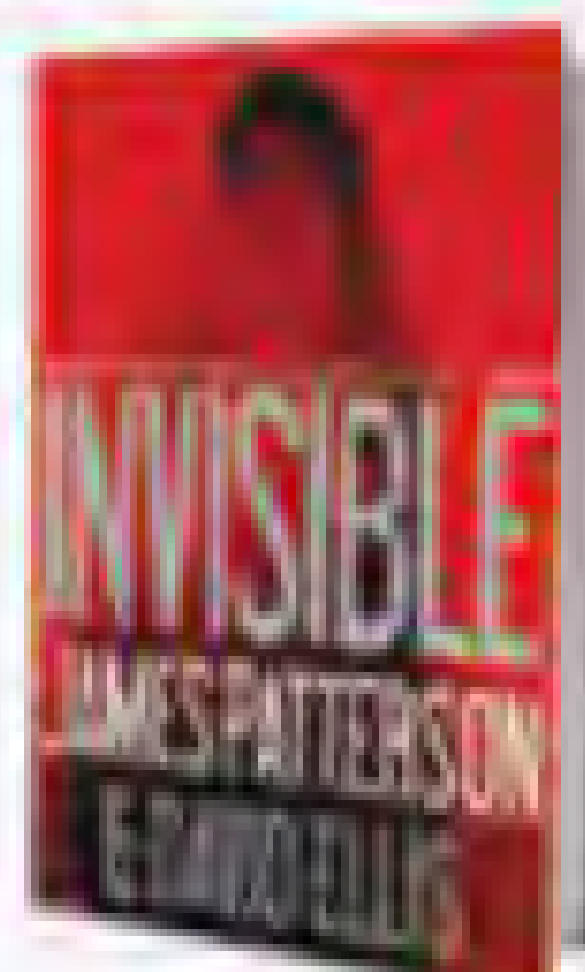
Klein's account of the supposedly vicious rivalry between the Clintons and Obamas has been widely discredited, but it has been splashed about the tabloids and has interested enough of the families' detractors to hit No. 15 this week.

FICTION

INVISIBLE

James Patterson & David Ellis

Patterson's stand-alone about a Carrie Mathison-like FBI researcher landed at No. 10.



SOURCE: The Indie Bestseller List for the week ending June 29, 2014



The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

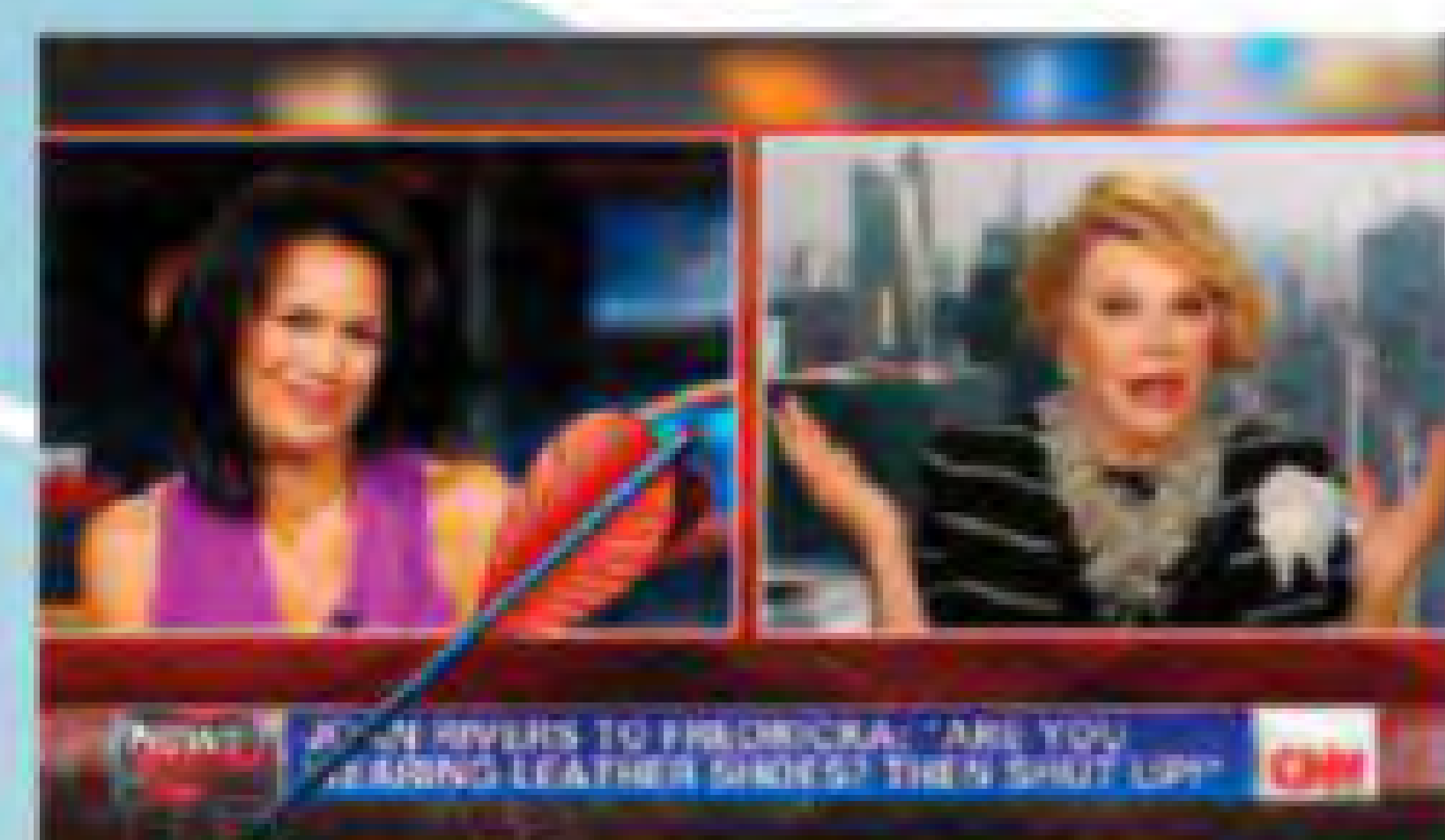
A new revival of *Cats* will feature a rapping street cat, because the Internet hasn't already ruined enough.



Production on *Star Wars* was temporarily halted so Keke Palmer could attend the BET Awards with R2-D2.



Charlize Theron adores Dior at Paris fashion show...but where was CGI Marilyn Monroe?



Joan Rivers ditches CNN halfway through interview. Stars, they're just like us.



If we suddenly go missing, it's because we're locked in a bedroom rewatching the new *Gone Girl* trailer for the hundredth time.



Leftovers have never looked so delicious.



Crying fans, message-board riots... Why, my dear Watson, it must be a season 4 renewal!



Just give us a sequel to *Bull Durham* and we'll pretend this whole *Tammy* thing never happened.



Jennifer Love Hewitt joins *Criminal Minds* as a "seasoned" FBI agent. Coincidentally, the wardrobe department has now doubled its budget for chunky glasses.



He reviewed the great masterpieces. Now he's in one.



To memorialize *True Blood*'s fallen werewolf, a 21-crunch salute will be flexed in his honor.



Sorry, Ariana and Starbucks, but we've got a new favorite Grande.



New couple, or the stars of *2 High School 2 Musical*?



That's what you get when your Twitter password is "glee123."



The First Wives Club: the future Broadway record holder for sales of Shiraz in a sippy cup



Good idea: Burt Reynolds' memoir *But Enough About Me*. Better idea: Burt: *Enough About Me*. (You're welcome.)



Not one but TWO reasons to buy Wheaties again!

CATS: DANNY MARTINDALE/WIREIMAGE.COM; ROGER EBBERT: BUENA VISTA/COURTESY EVERETT COLLECTION; FRANKIE GRANDE: CLIFF LIPSON/CBS; MICHELLE RODRIGUEZ AND ZAC EFFRON: PACIFICCOASTNEWS; LEA MICHELE: CHARLES SYKES/BRAVO/NBCU PHOTO BANK/GETTY IMAGES; CHRIS COLEFER: ASRID STAWIAK/GETTY IMAGES; THE FIRST WIVES CLUB: ANDY SCHWARTZ; TIM HOWARD: JAMIE McDONALD/GETTY IMAGES; NOYAK DIKOKIC: POG/GETTY IMAGES; REYNOLDS: JOY E. SCHILLER/LONDON FEATURES; TRUE BLOOD: JOHN P. JOHNSON/HBO; HEWITT: JON KOPALOFF/FILMMAGIC.COM; BLACK GLASSES: RICHARD THOMAS/SISTOCKPHOTO; TAMMY: SAIED ADYANI; SHERLOCK: HARTWOOD FILMS 2012; THE LEFTOVERS: PAUL SCHIRALDI/HBO; THERON: DOMINIQUE CHARRIAU/WIREIMAGE.COM; PALMER: C. FLAINGAN/FILMMAGIC.COM

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